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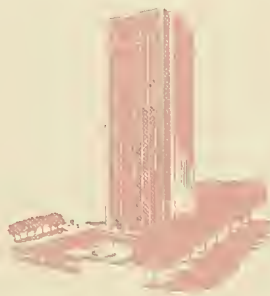
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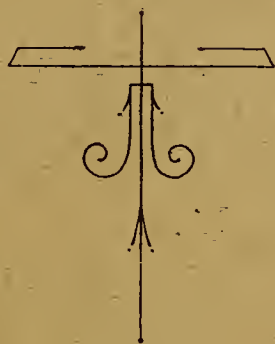


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Pauline M. Arlone

THE DESERT SONG



MUSIC BY

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My Heart At Thy Sweet Voice (Mon Coeur S'ouvre a
ta Voix) C. Saint-Saens
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Just You And I F. E. Tours
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Love Me Today, Tomorrow May Never Come E. R. Ball
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Off In The Silly Night T. Moore
O Loving Heart Trust On L. M. Gottschalk

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Serenade G. Pierne
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When Love Is Kind Arr. by A. L.
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Loss With The Delicate Air, The T. A. Arne
Last Night (Scehnsucht) H. Kjerulf
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Oh Fair, Oh Sweet And Holy (Du Bist Wie Eine Blume)
O. Cantor

Plume In The Summer Wind (La Donna e Mobile),
from "Rigoletto" G. Verdi
Serenade (Standchen) J. Raff
Serenade (Standchen) F. Schubert
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Spirit So Fair (Spirto gentil), from "La Favorita"
G. Donizetti
Songs My Mother Taught Me (Als die alte Mutter)
A. Dvorak
Winds In The Trees A. G. Thomas

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ALFRED BUTT in conjunction with LEE EPHRAIM

PRESENTS

THE DESERT SONG

A MUSICAL PLAY

BOOK AND LYRICS BY

OTTO HARBACH, OSCAR HAMMERSTEIN 2nd, and
FRANK MANDEL.

MUSIC BY

SIGMUND ROMBERG

Vocal Score . . . \$5.00

HARMS Incorporated
by arrangement with
M. WITMARK & SONS, NEW YORK

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The Play produced by LAURENCE SCHWAB

THE DESERT SONG

CHARACTERS

Sid El Kar	SIDNEY POINTER
Mindar	EDGAR PIERCE
Hassi	CLIFFORD HEATHERLEY
Benjamin Kidd	GENE GERRARD
Captain Paul Fontaine	BARRY MACKAY
Azuri	PHEBE BRUNE
Lieutenant La Vergne	ALFRED ATKINS
Sergeant Du Bassac	GORDON CROCKER
Margot Bonvalet	EDITH DAY
General Birabeau	LEONARD MACKAY
Pierre Birabeau	HARRY WELCHMAN
Susan	CLARICE HARDWICKE
Edith	SYBIL RHODA
Ali Ben Ali	DENNIS HOEY
Clementina	MARIA MINETTI
Neri	RUBY MORRIS
Hadji	CATON WOODVILLE

French Girls, Spanish Cabaret Girls and Soldiers' Wives

Sybil Allnatt	Norah Edwards	Mavice Kalmar	Paula Reid
Pat Andrew	Nancy Eshelby	Elsie Lawrence	Sybil Rhoda
Betty Bailey	Dorothy Eyre	Joan Layton	Marjorie Robertson
Jean Barnes	Heather Featherstone	Linda Lindose	Noranna Rose
Margaret Boyle	Kathleen Fitchie	Nance Miriam	Eileen Scott
Madeline Bray	Lena Fitchie	Maureen Moore	Ennice Vickridge
Millicent Cane	Nan Forster	Myrette Morven	Rosalind Wade
April Clare	Roma Forster	Phyllis Neal	Veda Wardman
Anne Crecy	Helene Francois	Inez O'Connor	Lola Waring
Tina Dakyn	Pauline Gilmer	Esme Oxley	Margaret Watson
	Stephanie Insall	Marjorie Poncia	

Native Dancers

April Clare	Kathleen Fitchie	Esme Oxley	Noranna Rose
Anne Crecy	Lena Fitchie	Marjorie Robertson	Ennice Vickridge

Servants of General Birabeau

Roy Devereux	Caton Woodville
--------------	-----------------

Soldiers of the French Legion---Members of the Red Shadow's Band

Jack Allen	Reginald Gibson	Cliff Jones	Kilmore Scott
Reginald Austen	Frank Grant	Donald Kingston	Geoffrey Startin
Edward Barrie	Victor Hamel	Ernest Ludlow	Harry Stevenson
Richard Bodley	Alvon Hawke	Grant Maclean	Scott Thompson
Hayden Campbell	Hal Hatswell	Fred Maguire	Elgar Villiers
Richard Crawford	William Herbert	Barend J. Marais	Wilfred Ward
Geoffrey F. Davies	Felix Hill	Selwyn Morgan	J. S. Warren
Cecil Dereham	Eric Hodges	Fred Rickett	Alec J. Willard
Walter Farrance	Evan John	Joseph W. Robinson	Pilton Wilson
			Timothy Wing

Soldiers of Ali Ben Ali

Richard Bodley	Victor Hamel	Selwyn Morgan	Elgar Villiers
Reginald Gibson	Hal Hatswell	Harry Stevenson	Wilfrid Ward

SYNOPSIS OF SCENES

ACT I.

- SCENE 1. Retreat of the Red Shadow in the Riff Mountains. Evening.
SCENE 2. Outside General Birabeau's House. The same evening.
SCENE 3. A Room in General Birabeau's House. A few minutes later.

ACT II.

- SCENE 1. The Harem of Ali Ben Ali. Afternoon of the following day.
SCENE 2. A Corridor. A few minutes later.
SCENE 3. The Room of the Silken Couch.
SCENE 4. The Edge of the Desert. The following morning ; half-an-hour before dawn.
SCENE 5. Courtyard of General Birabeau's House. Two days later.

Scenery designed and painted by JOSEPH and PHIL HARKER

Dances and Ensembles staged by ROBERT CONNOLLY.

Musical Director : Mr. HERMAN FINCK.

THE DESERT SONG

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THE DESERT SONG

Book and Lyrics by
OTTO HARBACH,
OSCAR HAMMERSTEIN 2nd
and FRANK MANDEL

Music by
SIGMUND ROMBERG

Act I

No 1

PRELUDE and OPENING CHORUS

Maestoso

Piano.

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Moderato.





Allegretto moderato

p *mf*

SID. High on a

SID. hill is our strong - hold, our shel-ter cave, —

Legato.
TENORS.
p Woe be to an - y - one who shall try to dis -

BOYS
BASSES

BOYS - cov - er us, _____ Woe be to an - y - one who shall

SID. *f accel.* So Ho! then you


BOYS try to dis - cov - er us, _____

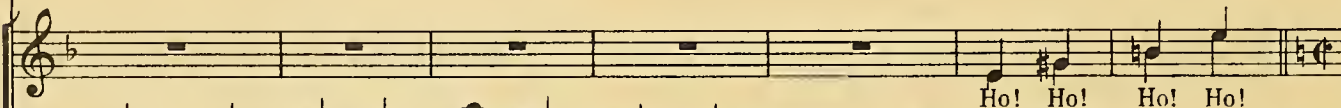
(Mindar passes cauldron round)

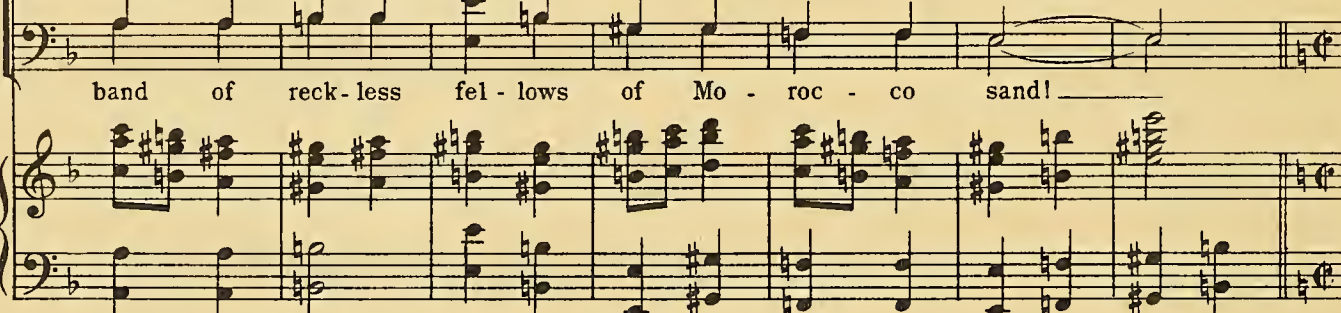
SID. band of reck - less men, bold Mo - roc - co men.

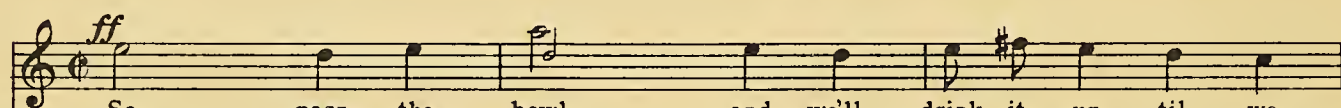
BOYS Ho! bold men of Mo - roc - co sand!

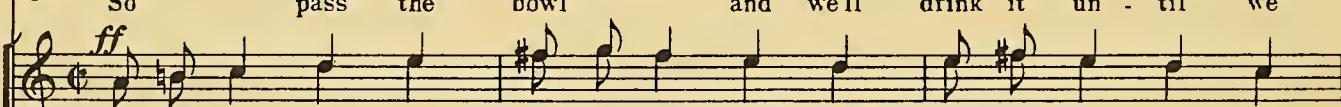
Bold

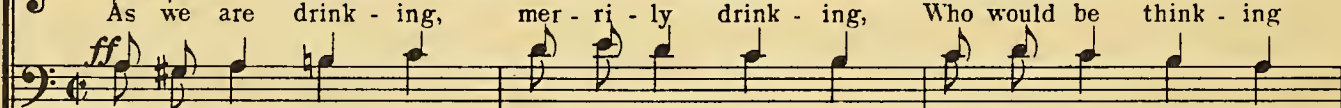
SID.  Ho! Ho! Ho!

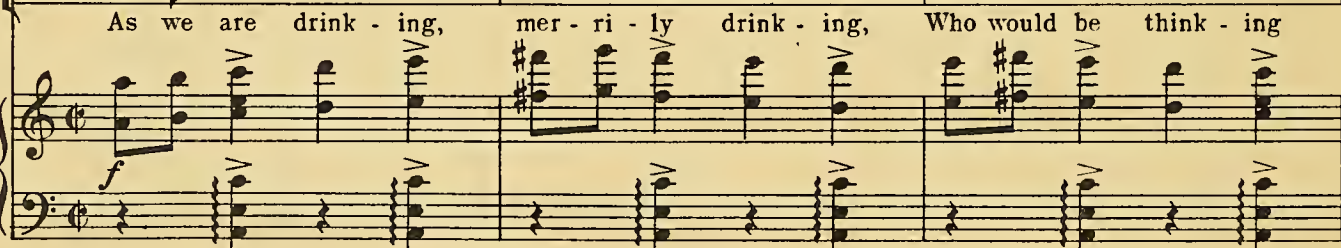
BOYS  Ho! Ho! Ho! Ho!

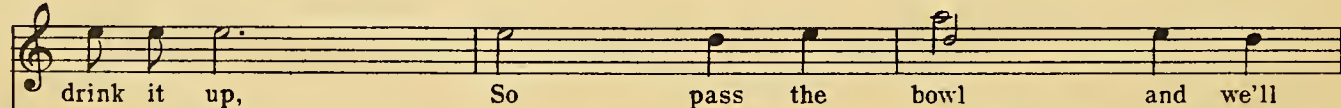
band of reck-less fel-lows of Mo-roc-co sand! 

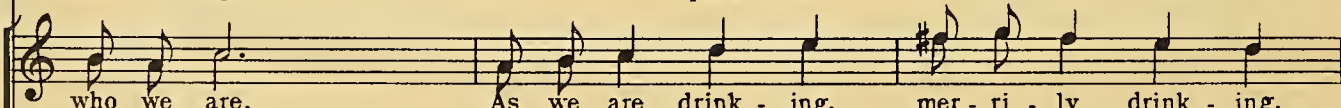
SID. *ff*  So pass the bowl and we'll drink it un-til we

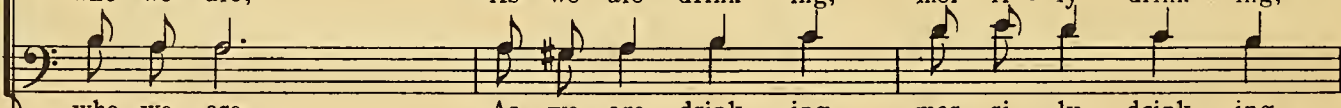
BOYS *ff*  As we are drink-ing, mer-ri-ly drink-ing, Who would be think-ing

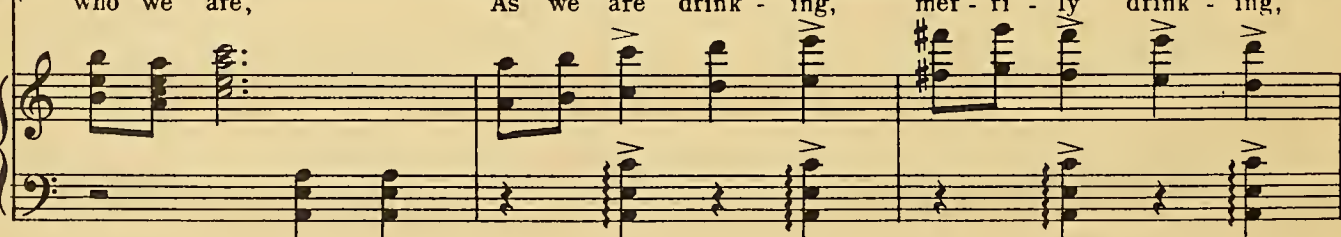
ff  As we are drink-ing, mer-ri-ly drink-ing, Who would be think-ing



SID.  drink it up, So pass the bowl and we'll

BOYS  who we are, As we are drink-ing, mer-ri-ly drink-ing,

 who we are, As we are drink-ing, mer-ri-ly drink-ing,



SID. drink it un - til we drain the cup.

BOYS who would be think - ing who we are. Drink to the Caïd,

who would be think - ing who we are.

SID. Drink on.

BOYS Drink on.

Drink to the Caïd, to the lead - er of the band. — Drink on.

R.H.

(Mindar puts cauldron back on fire) (Dialogue)

SID.

BOYS

R.H.

SONG- (Red Shadow) Sid and Riffs.

"THE RIFF SONG"

Allegretto moderato.

Red Shadow.

O-ver the ground there comes a

R.S.

sound, It is the drum, drum, drum of hoof-beats in the

R.S.

sand- Quiv-er with fear if you are

SID.

Drum - ing on the sand.

TEN.

Gal-lop-ing hors-es in the sand.

BASS.

Gal-lop-ing hors-es in the sand.

R.S. near, It is the thun-der of "the Sha-dow and his Band"

SID. His

TEN. *mf* Fly a -

BASS. *mf* Red Sha - dows' band

R.S. and To un - der - stand the cry of

SID. band will Find you soon.

TEN. - way for . All who plun - der learn to un - der - stand.

BASS. and so All who plun - der learn to un - der - stand.

pp *rit.*

1st REFRAIN (Slow Fox-Trot).

a tempo

R.S. *Ho!* So we sing as we are rid - ing,

SID.

p a tempo *mf*

R.S. It's the time you'd best be hi - ding

SID. *Ho!*

TEN. *Ho!*

BASS. *Ho!*

mf

R.S. low, it means the Riffs are a - broad,

SID.

b

Go! _____ be-fore you've bit - ten the sword; _____

SID.

Go! be - fore the sword.

Ho! _____ that's the sound that comes to warn you,

SID.

TEN. Ho!

BASS. Ho!

so _____ In the night or ear - ly morn you

SID.

know ————— If you're the Red Sha - dows' foe ————— the Riffs will

SID. ————— The Riffs will

rall.

rall.

rall.

strike with a blow ————— that brings you woe.

SID. strike with a blow ————— that brings you woe.

a tempo

ENCORE 2nd REFRAIN.

Ho! ————— So we sing as we are rid - ing,

SID. Ho! ————— So we sing rid - ing,

TEN. Ho! ————— So we sing as we are rid - ing,

BASS. Ho! ————— So we sing as we are rid - ing,

f

Ho! _____ It's the time you'd best be hi - ding

SID. Ho! _____ It's the time for hi - ding

TEN. Ho! _____ It's the time you'd best be hi - ding

BASS. Ho! _____ It's the time you'd best be hi - ding

low _____ It means the Riffs are a - broad _____

SID. you lay low, So you'd bet - ter

TEN. you lay low, So you'd bet - ter

BASS. low _____ It means the Riffs are a - broad, So

Go _____ be - fore you've bit - ten the sword, -

SID. go _____ bit - ten the sword, -

TEN. go _____ be - fore you've bit - ten the sword, -

BASS. go _____ be - fore you've bit - ten the sword, -

Hol _____ That's the sound that

SID. Hol _____ That's the

TEN. Hol _____ That's the sound that

BASS. Ho! _____ That's the sound that

comes to warn you, So In the night or

SID. sound to warn you, So In the

TEN. comes to warn you, So In the night or

BASS. comes to warn you, So In the night or.

ear - ly morn you know If you're the

SID. night or morn you know it now

TEN. ear - ly morn you know it now

BASS. ear - ly morn you know If you're the

red Sha - dow's foe_____ The Riffs will strike with a blow_____

SID. The Riffs will strike with a blow_____

TEN. The Riffs will strike with a blow_____

BASS. red Sha - dow's foe_____ The Riffs will strike with a blow_____

*(All men exit
except Red Shadow,
Sid and Hassi)
(Dialogue)*

rall.
— that brings you woe,_____ Oh!

SID. — that brings you woe,_____ Oh!

TEN. — that brings you woe,_____ Oh!

BASS. — that brings you woe,_____ Oh!

rall. *ffz*

1 MAN.

Tenors.

(Men sing off stage) *f* Ho! bold men of Mo - roc - co,

Basses.

ALL MEN.

(Men enter)

TEN.

Ho! bold men of Mo - roc - co sand,

BASS.

Bold

TEN.

BASS.

band of reck - less fel - lows of Mo - roc - co,

SID.

BASS.

As we are drink - ing, mer - ri - ly drink - ing,

sand! _____

SID.

Who would be think - ing, who we are. As we are drink - ing,

SID. mer - ri - ly drink - ing, Who would be think - ing, who we are.

SID So pass the bowl and we'll drink it un - til - we

TEN. *ff* As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

BASS. *ff* As we are drink - ing mer - ri - ly drink - ing, Who would be think - ing

SID. drink it up. So pass the bowl and we'll

TEN. who we are. As we are drink - ing, mer - ri - ly drink - ing,

BASS. who we are. As we are drink - ing, mer - ri - ly drink - ing,

SID.  drink it un - til we drain the cup.

TEN.  Who would be think - ing, who we are. Drink to the Caïd,

BASS.  Who would be think - ing, who we are.



SID. *Enter Bennie* (SID.) Look! (BOYS) A spy!  Drink on.

TEN.  Drink on.

BASS.  Drink to the Caïd to the lead - er of the band — Drink on.




(Dialogue)

No. 3

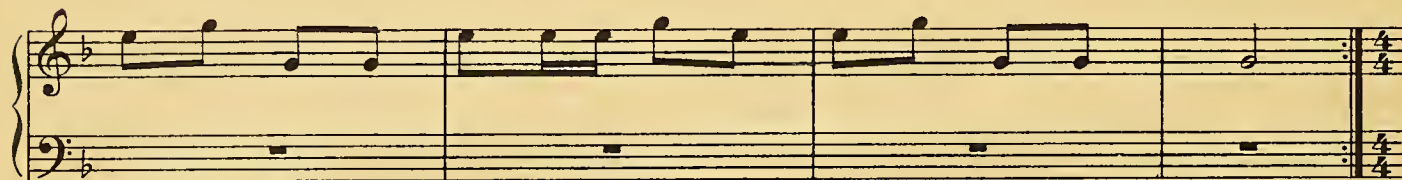
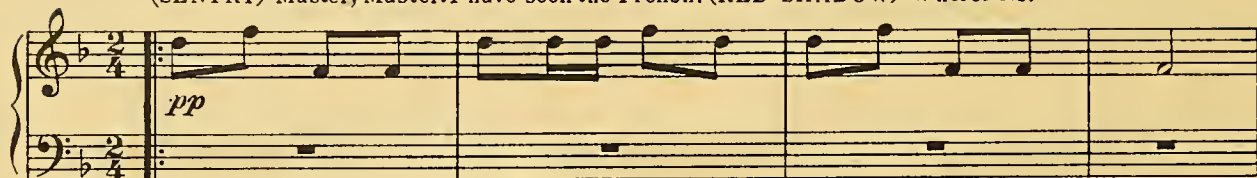
FINALETTO-SCENE I.

Allegretto.

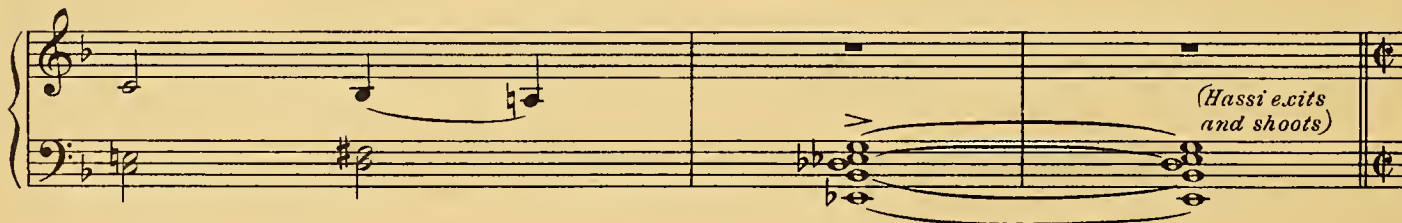
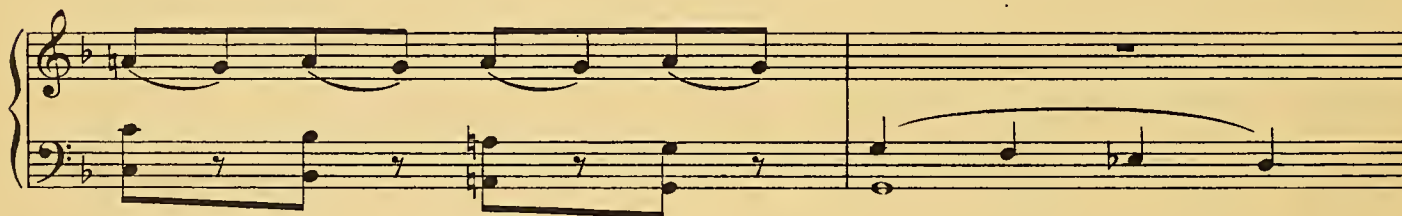
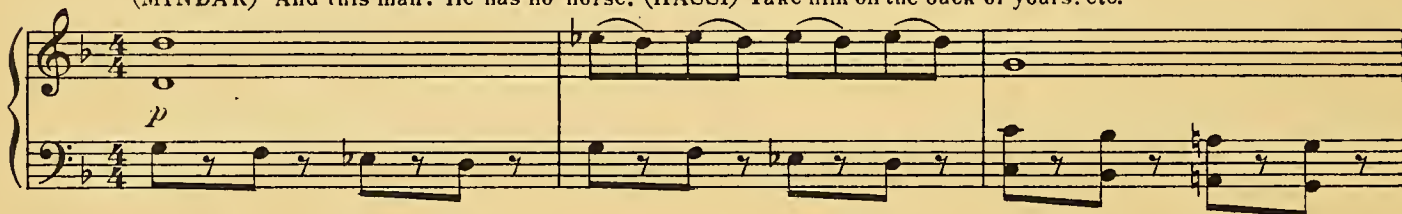
(The Sentry rushes in)

(SENTRY) Master, Master! I have seen the French. (RED SHADOW) Where? etc.

Piano.



(MINDAR) And this man? He has no horse. (HASSI) Take him on the back of yours. etc.

*(Hassi exits and shoots)*

Rifle shot

Solo orch.

B. D.

Tempo di Fox-trot.

21

(RED SHADOW)

Listen, Sid!

when

the French

reach

the

creek -

you and

I -

we'll

ride

out

in

the

open. etc.

R. S.

Ho!

That's the sound that

SID.

Ho!

That's the sound that

R.S. comes to warn you, so In the night or

SID. comes to warn you, so In the night or

mf

R.S. ear - ly morn you know If you're the Red Sha - dow's foe

SID. ear - ly morn you know If you're the Red Sha - dow's foe

R.S. — the Riffs will Strike with a blow that brings you woe.

SID. — the Riffs will Strike with a blow that brings you woe.

ff

(Exit Red Shadow and Sid)

No 3a

ENTRANCE OF AZURI.

Lento.

(Creeping over top of cave)

p

(Hears bugle call, runs and hides inside cave)

ad lib.

No 3b

TRUMPET SOLO.

Tempo di marcia.

Trumpet

(3 men enter with machine gun)

f

(Captain Paul Fontaine and 2 men enter)

(PAUL) Ah! their camp fire etc. etc.

(Dialogue continues)

SONG (Paul) and SOLDIERS

MARGOT.

PAUL and BOYS *sing*

Voice. O! pret - ty maid of France my

Piano. Hn. *mf*

P. & B. Mar - got, a breath of sweet ro - mance, my

P. & B. Mar - got, her lit - tle ro - guish eye near

P. & B. by can woo you, bring to you, the

The musical score is written for four parts: Voice, Piano, and two Piano & Bass (P. & B.) parts. The key signature is two sharps (F# and C#), and the time signature is 2/4. The Voice part is a melody with lyrics. The Piano part provides harmonic support with chords and moving lines. The two P. & B. parts are harmonized versions of the main melody. The score is divided into four systems, each corresponding to a line of lyrics. The first system is for the Voice and Piano parts, and the subsequent three systems are for the P. & B. parts. The lyrics are: 'O! pret - ty maid of France my', 'Mar - got, a breath of sweet ro - mance, my', 'Mar - got, her lit - tle ro - guish eye near', and 'by can woo you, bring to you, the'.

P. & B. long - ing to fly in - to the arms of

P. & B. Mar - got, and win the win - some charms of

P. & B. Mar - got, my sweet - est flight of fan - cy is

P. & B. when I can see Mar - got of France.

No 4a

FINALE— SCENE I.

Lento.

(Azuri comes out of cave—Paul turns sharply—draws gun—points it at Azuri.)

p

pp

Moderato.

Slow.

(AZURI) Margot Bonvalet! oh

mf

Allah who sees all things, helps me make her suffer! Margot Bonvalet!

(End of Scene)

I'LL BE A BUOYANT GIRL.

Allegro moderato.

Piano.

Cue (SUSAN) You might as well marry him
SUSAN sings

Dialogue. (EDITH) Cheer up, Susan, etc.

(SUSAN) Oh! I wish he'd come back. Has

rall.

Allegretto.

SUS.

an - y - bo - dy seen my Ben - nie? I miss him so. 'Twas

SUS. ear - ly in the morn - ing when he start - ed forth to go.

ED. EDITH. The

SUS. But

ED. wife of ev - 'ry sol - dier, By fear and dread is har - ried,

SUS. Ben - nie ain't no sol - dier and we ain't ev - en mar - ried. I

ED.

rall.

Allegro moderato.

SUS. hope of course to bring him lots of joy; to

a tempo

SUS. be his wife, his sweetheart and his pal. I try my best to

SUS. win that gal-lant boy, and when I do I'll be a buoy-ant gal. (Exit ETHEL)

(Enter BENNIE, sore from riding a horse)

(Dialogue)

pp

(Dialogue continues to end of Scene.)

OPENING CHORUS - SCENE III.

Allegro moderato.

Piano

f

The musical score is for a piano accompaniment, marked "Allegro moderato." and "Piano". It consists of four systems of music. The first system is marked "f" (forte). The second and third systems continue the piano accompaniment. The fourth system includes a vocal entry for "ALL. GIRLS" with the lyrics "Why". The score is written in 2/4 time and features a key signature of one flat (B-flat).

A little slower.

GIRLS

did we mar - ry sold - iers? Why did we leave our

mf

GIRLS

France, To live in old Mo - roc - co The

GIRLS

lives of mai - den aunts? Our men are al - ways

GIRLS

miss - ing; They're not a - round e - nough. Just

GIRLS

as we start our kiss - ing The dam old Riffs get

GIRLS

rough. And then to quell the Riff - ian blight Our

GIRLS

1 hub - bies heed the call to fight. It seems a sil - ly fuss For

2 hub - bies heed the call to fight. It seems a sil - ly fuss For

3 hub - bies heed the call to fight. It seems a sil - ly fuss For

p

GIRLS

1 if they choose to spend a day in

2 if they choose to spend a day in

3 if they choose to spend a day in

GIRLS

1 fight - ing, why not let them stay At home and fight with

2 fight - ing, why not let them stay At home and fight with

3 fight - ing, why not let them stay At home and fight with

GIRLS

1 us, Stay home and fight with us! *rall.*

2 us, Stay home and fight with us!

3 us, Stay home and fight with us!

Tempo I

GIRLS

1 Life is dull and Life is wea - ry; Life is hell with - out our men.

2 Life is dull and Life is wea - ry; Life is hell with - out our men.

3 Life is dull and Life is wea - ry; Life is hell with - out our men.

a tempo

GIRLS

1 Hour - s lull and days are drear - y Nights are hell with - out with-out

2 Hour - s lull and days are drear - y with-out with-out

3 Hour - s lull and days are drear - y Nights are hell with-out with-out

rall.

rall.

Tempo I.

GIRLS

1 men. Ah, men! Ah, men!

2 men. Ah, men! Ah, men!

3 men. Ah, men! Ah, men!

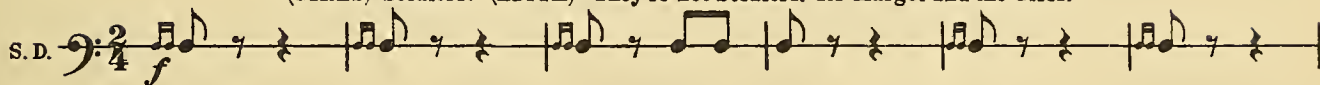
a tempo *ff*

ff

No. 7.

FRENCH MILITARY MARCHING SONG (Margot) and GIRLS.

(GIRLS) Soldiers! (EDITH) They're not Soldiers. It's Margot and the Girls.



Tempo di Marcia.

(Margot entrance) comes down stage centre (Margot sings)

MARGOT.

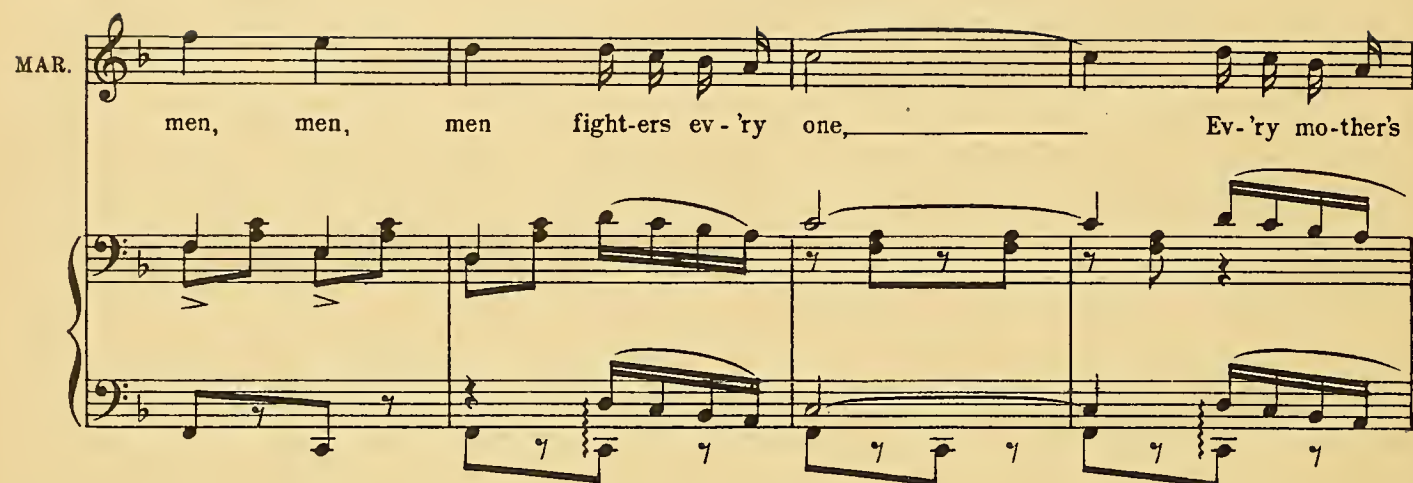
MAR.

MAR.

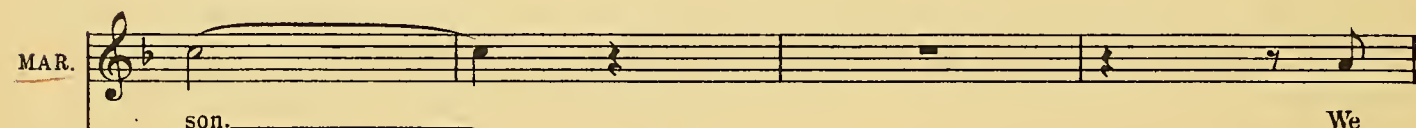
MAR.

GIRLS

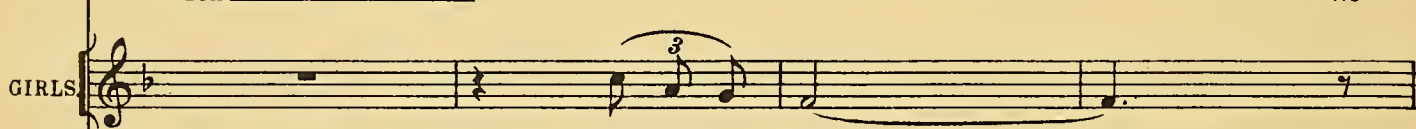
GIRLS.

MAR. 

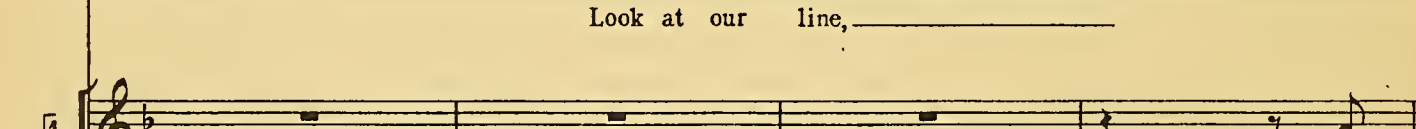
men, men, men fight-ers ev - 'ry one, Ev-'ry mo-ther's

MAR. 

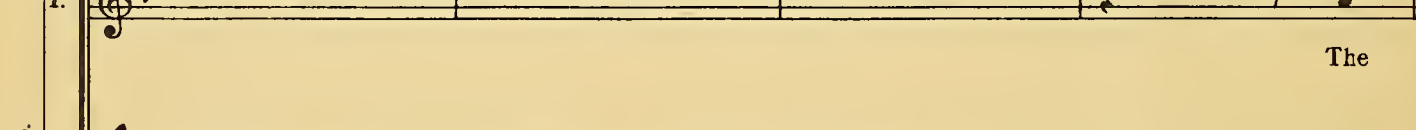
son. We

GIRLS 

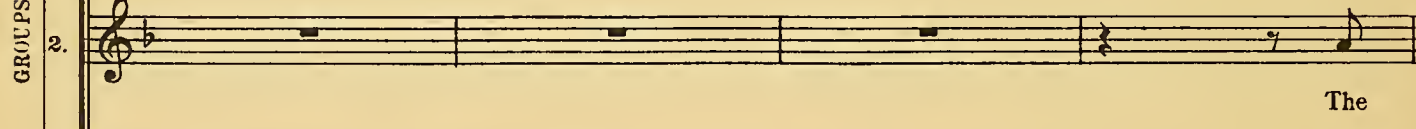
Look at our line,

1. 


The

2. 

The

3. 

The



MAR. are not de - cei - ving, come

GIRLS. We are not de - cei - ving you

GROUPS.

1. sol - diers are a sor - ry lot, at - trac - ted by them we are not.
2. sol - diers are a sor - ry lot, at - trac - ted by them we are not.
3. sol diers are a sor - ry lot, at - trac - ted by them we are not.

MAR. pret - ty maid, _____ Don't be a - fraid, _____ You

GIRLS. _____

GROUPS.

1. A sor - ry lot of sol - dier men, not
2. A sor - ry lot of sol - dier men, not
3. A sor - ry lot of sol - dier men, not

MAR. must be be - lie - ving, We're

GIRLS You must not be - lieve us no!

GROUPS.
1. one can hold a ri - fle And their coats are large a tri - fle,
2. one can hold a ri - fle And their coats are large a tri - fle,
3. one can hold a ri - fle And their coats are large a tri - fle,

MAR. he - roes all bold and brave. _____

GIRLS They

GROUPS.
1. They're he - roes bold and brave. _____
2. They're he - roes bold and brave. _____
3. They're he - roes bold and brave. _____

MAR. They scoff at our un - i - forms,

GIRLS don't like our un - i - forms, Take

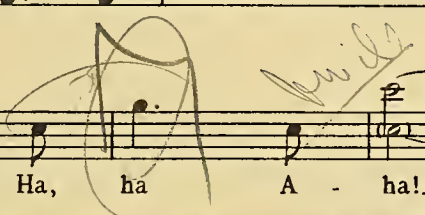
GROUPS.
1. We can't help laugh - ing Ha,
2. We can't help laugh - ing Ha,
3. We can't help laugh - ing Ha,

Sva

MAR. Ha, ha A - ha!

GIRLS care, take care, A - ha!

GROUPS.
1. ha, ha, ha, ha, ha!
2. ha, ha, ha, ha, ha!
3. ha, ha, ha, ha, ha!

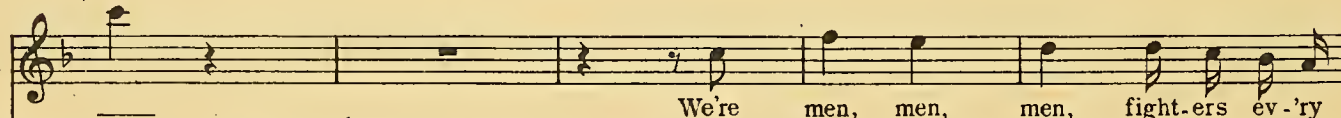


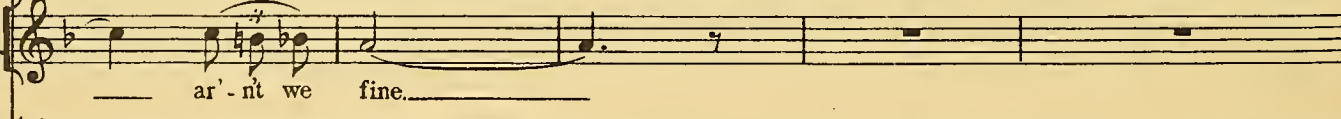
MAR. 


GIRLS 
Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,


GROUPS. 
1 Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,
2 Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,
3 Girls, girls, girls, Here are ca - va - liers, Hand-some ca - va - liers,


ff

MAR. 
We're men, men, men, fight-ers ev-'ry

GIRLS 
ar'-nt we fine.

GROUPS. 
1 ar'-nt they fine.
2 ar'-nt they fine.
3 ar'-nt they fine.


p

MAR. one _____ And we can't be bea - ten in the fight - ing

GIRLS _____ And we can't be bea - ten in the fight - ing

GROUPS. 1 _____ 2 _____ 3 _____

END HERE

MAR. line.

GIRLS line. Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra,

GROUPS. 1 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra,

2 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra,

3 Tra, ra, ra, ra, ra, Tra, ra, ra, ra, Tra, ra, ra, ra, ra,

MAR. Did you call for sol-diers true, ——— for gal-lant fight - ing

MAR. men of France; ——— We are here to

MAR. an-swer you ——— So let the bug - le blow ad - vance! ———

MAR. ——— Out we'll go to rout the foe, ——— for back at

MAR.

home there waits per - chance a pret - ty charm -

MAR.

- ing light of love, an a - mour - ette we long to see, An - toi -

MAR.

- nette, or sweet Ma - riel that's why we

MAR.

love to fight, to love the maids of France

(Enter Soldiers)

GIRLS

Hark we seem to hear the sound of the sol-diers draw - ing near,

MAR.

Ah

GIRLS

Here they come at last our day of doom is past.

1

Here they come at last our day of doom is past.

2

Here they come at last our day of doom is past.

3

Here they come at last our day of doom is past.

TENORS.

CHORUS.

BASSES.

MAR.

Here they are, at last our day of gloom is past,

CHORUS.

Here we are, at last our day of fight - ing is now past,

Here we are, at last our day of fight - ing is now past,

MAR.

Ah

Tra

GIRLS.

Here they are, at last our day of gloom is past,

GROUPS.

Here they are, at last our day of gloom is past,

Here they are, at last our day of gloom is past,

Here they are, at last our day of gloom is past,

CHORUS.

Here we are, at last our day of fight is past,

Here we are, at last our day of fight is past,

MAR. Ra, Tra, Ra, tra, Ra,

GIRLS Tra, Ra, tra, Ra,

GROUPS.
1. Tra, Ra, tra, Ra,
2. Tra, Ra, tra, Ra,
3. Tra, Ra, tra, Ra,

CHO. Tra, Ra, Tra, Ra,

S.D.

MAR. Soldiers when the bat-tle is ov-er, Let the bu-gle blow,

GIRLS Soldiers when the bat-tle is ov-er, Let the bu-gle blow,

Trpt.

MAR. Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

GIRLS Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

UNIS.
GROUPS 1 2 3 Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Let the bu - gle blow.

MAR. Ta, Ra, Ta, Ra, Ta,

GIRLS Ta, Ra, Ta, Ra, Ta,

GROUPS 1 2 3 Ta, Ra, Ta, Ra, Ta,

TENORS Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,

CHO. BASSES Ta, Ra, Ta, Ra, Ta, blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Home we go. Ta, Ra, Ta, Ra, Ta,

Marcia grandioso

MAR. blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

GIRLS blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Sol-diers, when the bat - tle is o - ver,

GROUPS 1 2 3 blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* UNIS. Sol-diers, when the bat - tle is o - ver,

CHO. blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

blow the bu - gle, Ta, Ra, Ta, Ra, Ta, Ra. *ff* Did you call for

Marcia grandioso

MAR. sol-diers true, — for gal-lant fight - ing men of France?

GIRLS let the bu - gle blow! Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Ra - ta, Ra - ta.

GROUPS 1 2 3 let the bu - gle blow! Ta - ta, Ra - ta, Ra - ta - ta, Ra - ta, Ra - ta, Ra - ta.

CHO. sol-diers true, — for gal-lant fight - ing men of France?

sol-diers true, — for gal-lant fight - ing men of France?

MAR. We are here to an-swer you, — So let the bu - gle blow ad -

GIRLS Ra-ta-ta-ta, Ra-ta-ta-ta, Ra-ta - ta, — So let the hu - gle blow ad -

GROUPS 1 2 3 Ra-ta-ta-ta, Ra-ta-ta-ta, Ra-ta - ta, — So let the bu - gle blow ad -

CHO. We are here to an-swer you, — So let the bu - gle blow ad -

We are here to an-swer you, — So let the bu - gle blow ad -

MAR. - vance! — Out we'll go to rout the foe, — for back at

GIRLS - vance! — Sol-diers, when the bat-tle is won, then let the bu-gle blow!

GROUPS 1 2 3 - vance! — Sol-diers, when the bat-tle is won, then let the bu-gle blow!

CHO. - vance! — Out we'll go to rout the foe, — for back at

- vance! — Out we'll go to rout the foe, — for back at

MAR. home there waits, per - chance, a pret - ty charm -

GIRLS Ra, ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta - ta - ta, a pret - ty charm -

GROUPS 1 2 3 Ra, ta - ta - ta, Ra - ta - ta - ta, Ra - ta - ta - ta - ta, a pret - ty charm -

CHO. home there waits, per - chance, a pret - ty charm -

home there waits, per - chance, a pret - ty charm -

MAR. - ing light o' love, An a - mour - ette we long to see, An - toi -

GIRLS - ing light o' love, An a - mour - ette we long to see, An - toi -

GROUPS 1 2 3 An a - mour - ette we long to see, An - toi -

CHO. - ing light o' love, An a - mour - ette we long to see, An - toi -

- ing light o' love, An a - mour - ette we long to see, An - toi -

MAR.
- nette or sweet Ma - rie,
That's why we

GIRLS
- nette or sweet Ma - rie,
That's why we

GROUPS
1
2
- nette or sweet Ma - rie,
Ah Ah

3
- nette or sweet Ma - rie,
That's why we

CHO.
- nette or sweet Ma - rie,
That's why we

ffz *p*

MAR. love to fight, to love the maids of France.

GIRLS love to fight, to love the maids of France.

GROUPS 1 2 3 love to fight, to love the maids of France. my France!

CHO. love to fight, to love the maids of France.

love to fight, to love the maids of France.

8

Segue Encore

ENCORE- DANCE.

Piano.

The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass line starts with a half note Bb3, followed by a quarter note A3, a quarter note G3, and a quarter note F3. The piece is marked with a forte 'f' dynamic and a fermata over the first measure.

The piano accompaniment continues the melody and bass line from the introduction. It is marked with a fermata over the first measure. The piece is marked with a forte 'f' dynamic and a fermata over the first measure.

Girls dance on Stage.

8

Trpt.

S. D.

The trumpet and snare drum accompaniment is in 2/4 time, key of B-flat major. The trumpet part features a melody of eighth notes, starting with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The snare drum part features a steady eighth-note pattern. The piece is marked with a forte 'f' dynamic and a fermata over the first measure.

The trumpet and snare drum accompaniment continues the melody and bass line from the introduction. It is marked with a forte 'f' dynamic and a fermata over the first measure.

The trumpet and snare drum accompaniment continues the melody and bass line from the introduction. It is marked with a forte 'f' dynamic and a fermata over the first measure.

Marcia Grandioso.

The March Grandioso section is in 2/4 time, key of B-flat major. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note A4. The bass line starts with a half note Bb3, followed by a quarter note A3, a quarter note G3, and a quarter note F3. The piece is marked with a forte 'f' dynamic and a fermata over the first measure.



(Enter Gen. Birabeau)

Company - Attention! etc. etc.



N^o 8.

SONG (Margot) and GIRLS.

"ROMANCE".

Andantino.

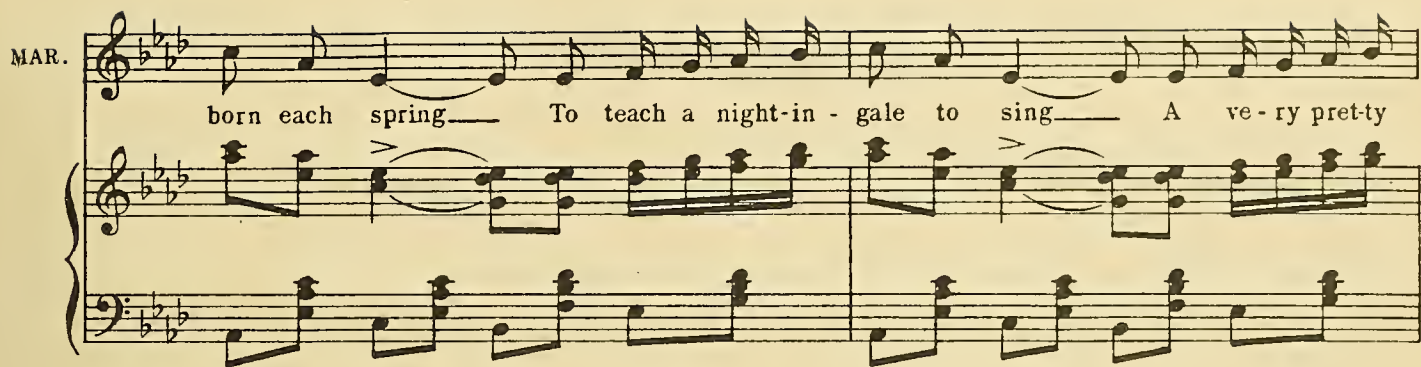
GEN. BIRABEAU. What the devil do you think a soldier is? a poet in uniform?

Margot.

Musical score for Margot and Piano in Andantino tempo. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. Margot's part consists of three measures of whole rests. The Piano accompaniment begins with a piano (*p*) dynamic, featuring a melody in the right hand and chords in the left hand. The piece concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

Musical score for Margot and Piano in Andantino tempo. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. Margot's part consists of three measures of whole rests. The Piano accompaniment continues with a piano (*p*) dynamic. The lyrics "MARGOT. You ask me what I long for" are written above the staff. The piece concludes with a double bar line and a key signature change to 4/4.

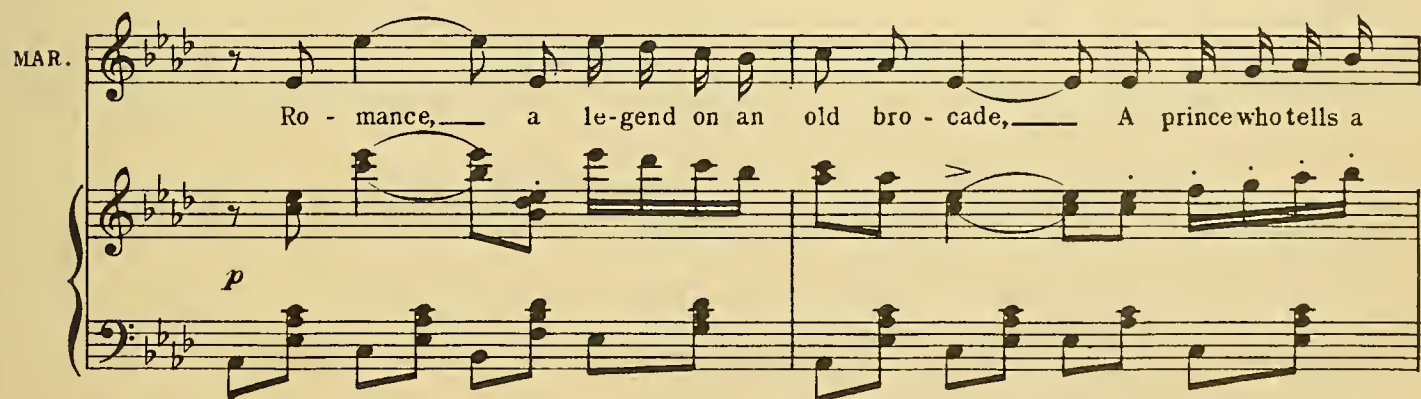
Musical score for Margot and Piano in Allegretto tempo. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Margot's part consists of three measures of whole rests. The Piano accompaniment begins with a forte (*f*) dynamic, featuring a melody in the right hand and chords in the left hand. The lyrics "Ro-mance, a play boy who is" are written above the staff. The piece concludes with a double bar line and a key signature change to two flats (B-flat, E-flat).

MAR. 

born each spring— To teach a night-in - gale to sing— A ve - ry pret - ty

MAR. 

song! "I love you"

MAR. 

Ro - mance, a le - gend on an old bro - cade, A prince who tells a

MAR. 

coun - try maid "I love you"

Moderato.

MAR.

Now where this whimsy comes from, I don't know, For when it comes it's just a-bout to go.

pp *rall.*

MAR.

Tempo I.

Ro - mance, a flow-er that will bloom a - while With sun-shine from a

p

MAR.

lov - er's smile That lov - er's tears be - dew! Ah!

ff

MAR.

p

Start Here
 (Enter Girls) (GEN. BIRABEAU.) Romance! you'd better tell that to a lot of silly girls.

MAR.

a tempo *rall.*

MAR.

Tempo di Valse.

Yet when I seek this beau - ty,

p

MAR.

Flow - er of youth's first dawn - ing, I find a

MAR.

pros - y work - a - day world stretch - ing And

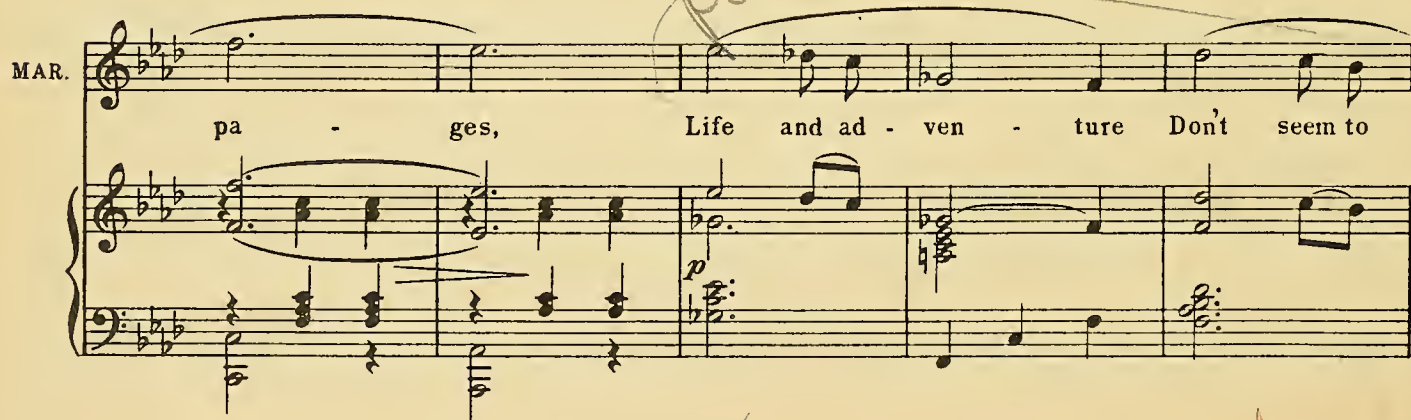
MAR. yawn - ing. Love is locked up in



MAR. ca - ges, Kept for a po - ets



MAR. pa - ges, Life and ad - ven - ture Don't seem to



MAR. be pay - ing at - ten - tion to me! And so I



MAR. dream of fair ro - mance and let my fan - cies weave

MAR. pret - ty sto - ries, And tho' I know they are not so, I like to go

MAR. Wand - 'ring a - mid their wist - ful glo - ries, My
SP.GLS. Her

MAR. *un poco animato* Prin - ces be - come what I would them and they stay for the
SP.GLS. Prin - ces be - come what she would And then for a

un poco animato *rall.*

MAR. breath of a sigh, I o - pen my arms to en - fold them! — And they've

SPECIAL GIRLS.

1. breath of a sigh

2. breath of a sigh

3. breath of a sigh she o - pens her arms to en - fold

f *pa tempo*

MAR. gone like a breeze rush-ing by! — Ah! this is a hum - drum world,

SPECIAL GIRLS.

1. gone like a breeze rush-ing by! — Oh, what a world!

2. gone like a breeze rush-ing by! — Oh, what a world!

3. gone like a breeze rush-ing by, oh rushing by! Oh, what a world!

rall. *a tempo* L.H.

MAR.

But when I dream I set it danc-ing — When life is gray I have a

SPECIAL GIRLS.

1.

But when she dreams she sets it danc-ing —

2.

But when she dreams she sets it danc-ing —

3.

But when she dreams she sets it danc-ing —

acc. *Slow.*

MAR.

way to keep it gay!

Passing the day I dream of love. —

SPECIAL GIRLS.

1.

of love. —

2.

of love. —

3.

of love. —

8 *rall.* *ff*

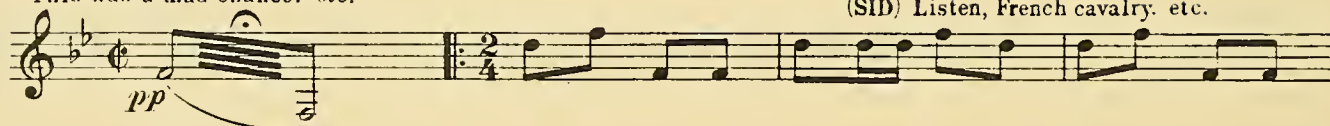
No 8a

INCIDENTAL MUSIC.

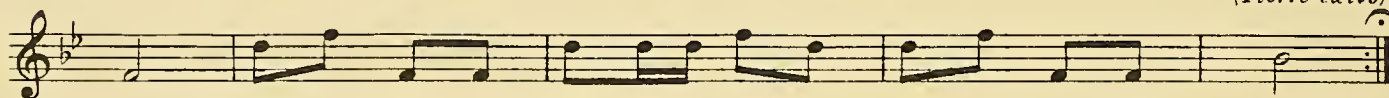
Sid enters. (whistles.) Red Shadow enters.

*(Dialogue) (SID) "Oh, Pierre,
This was a mad chance." etc.*

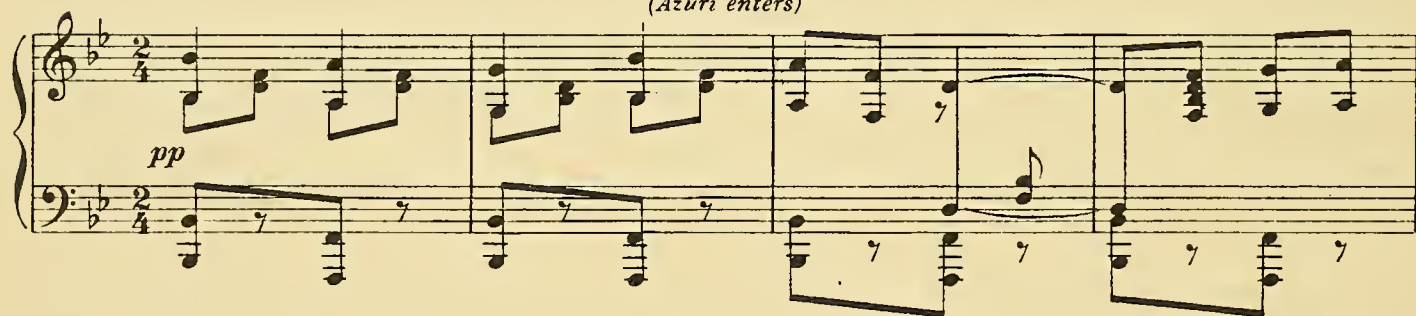
(SID) Listen, French cavalry. etc.



(Pierre exits)



(Azuri enters)



(Azuri enters) (Soldiers enter)

f

f

(Soldiers exit)

f

p dim.

(Dialogue)

pp

No 9.

DUET (Margot and Pierre) and CHORUS.

"THEN YOU WILL KNOW"

Moderato.

(*Dialogue*) (PAUL) Oh, inspection of the first Squadron. (*Dialogue continues*)

Trumpet

pp

(PIERRE) I see your point! etc.

Allegretto.

p

pp

(*Pierre sings*)

My

P

pre pas - sion is not to crash on and woo a

pre mai - den in mod - ern fash - ion

pre I like the ways of the old world.

pre Days of a dear self con - trolled world. I'd

Prre

not give you mad em - bra - ces to tear your

Prre

lac - es and make you frown, dear,

rall.

Prre

I'll kiss the hem of your gown, dear,

pp

Prre

Then you will know I love you.

rall.

Moderato.

MARGOT

MAR.

It is ve-ry clear you've nev-er been a girl, That's no way to win a girl,

PIERRE.

prre

Is-n't there a dream that I can re - a - lize? One girl I can i - do - lize,

MARGOT.

MAR.

Put her on a ped-es-tal and she will fall, She is hu-man af-ter all.

PIERRE.

*rall.**rit.*

MARGOT.

a tempo

PIERRE.

prre

All my love is gen - tle, My ap-peal is men - tal, She won't hear you call. My

Allegretto.

pre pas - sion is not to crash on And woo a

pre maid - en in mod - ern fash - ion,

pre I like the ways of the old world,

pre Days of a dear self - con - trolled world, But

MARGOT.

MAR. I'm seek - ing mad em - bra - ces, at court - ly

MAR. gra - ces I on - ly frown dear,

MAR. That is why I
pre I'll kiss the hem of your gown, dear,

pp *rall.*

MAR. Can't love you, dear.
pre Then you will know I love you.

(Soldiers enter)
Allegro.

CHO. 1st & 2nd TENOR *f* Look at that
1st & 2nd BASS *f* Look at that

f *ff*

CHO. (Girls enter)
sight, boys, Do we see right boys, What a de - light boys,
sight, boys, Do we see right boys, What a de - light boys,

I. II. & III. unison. SPECIAL GIRLS.
Start the bells ring - ing, send the world
GIRLS.
Start the bells ring - ing, send the world

CHO. Pierre is in love. Start the bells ring - ing, send the world
Pierre is in love. Start the bells ring - ing, send the world

SPECIAL GIRLS.

1. sing - ing, hap - py news bring - ing Pierre is in love

2. sing - ing, hap - py news bring - ing Pierre is in love

3. sing - ing, hap - py news bring - ing Pierre is in love

GIRLS.

sing - ing, hap - py news bring - ing Pierre is in love

CHO.

sing - ing, hap - py news bring - ing Pierre is in love, Now don't be

sing - ing, hap - py news bring - ing Pierre is in love, Now don't be

TENORS

hard on us for but - ting in, we did not mean to be so rude,

CHO.

hard on us for but - ting in, we did not mean to be so rude,

BASSES

hard on us for but - ting in, we did not mean to be so rude,

SPECIAL GIRLS.

1. Par-don us for cut - ting in, We would - n't for the world in - trude.

2. Par-don us for cut - ting in, We would - n't for the world in - trude.

3. Par-don us for cut - ting in, We would - n't for the world in - trude.

GIRLS.

Par-don us for cut - ting in, We would - n't for the world in - trude.

Moderato.
MARGOT.

Pierre is quite a no - ble knight, But he is not the man for me,

TENORS.

CHO.

BASSES.

Where's the sort you want to court you, Who is

Where's the sort you want to court you, Who is

Tempo di Valse.

MAR. *f* He must be a rough and rea - dy man,

CHO. he?

f *mf*

MAR. stea - dy man He must

SPECIAL GIRLS. 1. not Pi - erre

2. not Pi - erre

3. not Pi - erre

GIRLS. not Pi - erre

TENORS. not Pi - erre

CHO. Rea - dy man, not Pi - erre

BASSES. Rea - dy man, not Pi - erre

ff *p* *f* *p*

MAR. be a strong and hea - dy man, GROUPS 1. 2. & 3

SP. GIRLS. That

GIRLS. That

CHO. Hea - dy man, That

Hea - dy man, That

MAR. I must

SPECIAL GIRLS. 1. can't be you Pi - erre, Pi - erre, rall. I must

2. can't be you Pi - erre, Pi - erre, rall.

3. can't be you Pi - erre, Pi - erre, rall.

GIRLS. can't be you Pi - erre, Pi - erre, rall.

CHO. can be you Pi - erre, Pi - erre, rall.

can be you Pi - erre, Pi - erre.

rall. p a tempo

MAR. know that he can mas-ter me, What a man

TENORS.

CHO. What a girl

BASSES. What a girl

MAR. *poco accel.* He must take me, shake me, break me.

SPECIAL GIRLS. 1. Who's the man? He must take her, shake her, break her, *poco accel.*

2. Who's the man? He must take her, shake her, break her, *poco accel.*

3. Who's the man? He must take her, shake her, break her, *poco accel.*

GIRLS. Who's the man? He must take her, shake her, break her, *poco accel.*

CHO. Who's the man? We would like *poco accel.*

Who's the man? We would like

accel.

(Paul enters.) *rit.* *a tempo*

MAR. make me, know that I love a man, my man!

1 *rit.* *a tempo*

SPECIAL GIRLS. make her know that she loves a man, her man!

2 *a tempo*

make her know that she loves a man, her man!

3 *a tempo*

make her know that she loves a man, her man!

GIRLS. *a tempo*

make her know that she loves a man, her man!

CHO. *a tempo*

to see him What a man, her man!

a tempo

to see him What a man, her man!

rit. *a tempo*

"I WANT A KISS."

Allegretto.

Paul.

What's the noise, what's the row? Tell me boys tell me how

Piano.

mf

PAUL.

rit.

you start-ed up this fear-ful fuss?

1

2

3

SPECIAL GIRLS.

mf

Mar - got has been a - mus - ing us.

mf

Mar - got has been a - mus - ing us.

mf

Mar - got has been a - mus - ing us.

GIRLS.

mf

Mar - got has been a - mus - ing us.

rit.

PAUL.

Mar - got, I might have known, what have you done my own?

a tempo.

MARGOT.

I was in-struct-ing good Pier - re How to win a la - dy fair

(Almost spoken.)

PAUL. Pierre — you're not a Ro-me-o, Nor — a gay Lo - tha-ri - o, —

PIERRE.

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp Oh me! oh my, oh

pp (To each other.)

CHO. How to win Mar - got.

How to win Mar - got.

MARGOT.
rall.

MAR. But'til you try it you nev - er know.

prre May - - be it is bet-ter so__

SPECIAL GIRLS.

1 trou - ble is near we know,

2 trou - ble is near we know,

3 trou - ble is near we know,

GIRLS. trou - ble is near we know,

CHO. Trou - ble is near we know,

rall.

prre *a tempo* (Paul is furious.)

Could you give les - sons, dear show - ing me how?

a tempo *pp*

rall. *rit.* **Tempo di Valse.**

MAR. I will be glad to; come Paul let's teach him now.

PAUL. *rall.* *Pierre furious.* we will be glad to

rall. *pp* *rit.* *f* **Tempo di Valse.**

PAUL. I want a kiss, give it to me, You know I must have my

mf

PAUL. way; Love is like this, simple you see,

PAUL. Let poets say what they may dear! You want a kiss,

MARGOT.

MAR. If you ask me, What if my an - swer is No,

PAUL. You can - not say No,

MAR. dear If I re - fuse Then you would lose

PAUL. dear If you re - fuse I will not lose.

prre Oh that I might show her that I too

MAR. *rall.* or would you take me so. **Fox-Trot.**

PAUL. I will just take you so.

prre know how to take her so.

rall. **Fox-Trot.**

Paul and Margot dance a Fox-Trot.

MAR. PAUL. PRINCE

SPECIAL GIRLS.

1. I want a kiss, give it to me,

2. I want a kiss, give it to me,

3. I want a kiss, give it to me,

GIRLS.

CHO.

Vln.Obb.

MAR.

PAUL.

Prre

SPECIAL GIRLS.

1. You know I must have my way!

2. You know I must have my way!

3. You know I must have my way!

GIRLS.

CHO.

You know I must have my way!

Vln.Obb.

gva

MAR. PAUL. Prre

SPECIAL GIRLS.

1. Love is like this, Sim - ple you see

2. Love is like this, Sim - ple you see

3. Love is like this, Sim - ple you see

GIRLS.

CHO.

Vln. Obb.

The musical score is written for a group of performers. The vocal parts are arranged in a block, with each part having its own staff. The instrumental parts are at the bottom. The lyrics are written below the vocal staves. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is for a song titled 'Love is like this, Sim - ple you see'.

MAR.

PAUL.

Prre

1. Let po - ets say what they may, dear.

2. Let po - ets say what they may, dear.

3. Let po - ets say what they may, dear.

SPECIAL GIRLS.


GIRLS. Let po - ets say what they may, dear.

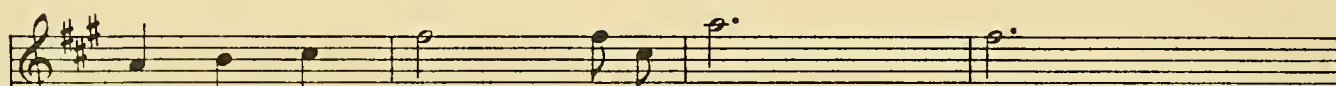
CHO. Let po - ets say what they may, dear.

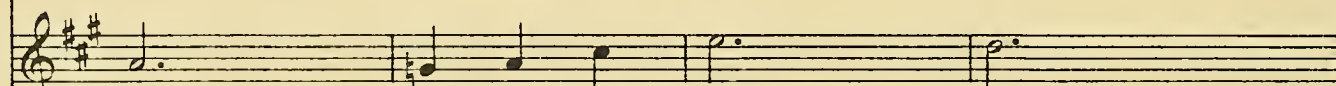
Vln. Obb


Tempo di Valse.

MAR.  You want a kiss, If you ask me,

 *mf*

MAR.  What if my an - swer is No, dear,

PAUL.  You can - not say No, dear,



Slower.

MAR.  If I re - fuse Then you would lose

PAUL.  If you re - fuse I will not lose

 *mf*

MAR. *rit.* or would you take me so. *lento*

PAUL. *rit.* I will just take you so.

SPECIAL GIRLS.
1. *rit.* know how to take her so.
2. *rit.* know how to take her so.
3. *rit.* know how to take her so.

GIRLS. *rit.* know how to take her so.

CHO. *rit.* know how to take her so.

f rit. *lento*

The musical score is written for a group of vocalists and piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are arranged in a descending order of pitch: MAR. (Marion), PAUL., SPECIAL GIRLS (three parts), GIRLS, and CHO. (Chorus). Each vocal part has a melody line with lyrics underneath. The piano accompaniment is at the bottom, with a right-hand part and a left-hand part. The score includes tempo markings: 'rit.' (ritardando) for the vocal parts and 'f rit.' (forte ritardando) for the piano. A 'lento' (slow) marking is also present, with a long note in the piano part. The lyrics are: 'or would you take me so.' for MAR., 'I will just take you so.' for PAUL., 'know how to take her so.' for the SPECIAL GIRLS, GIRLS, and CHO., and 'know how to take her so.' for the CHO. The piano part has a melody line with lyrics underneath, and a left-hand part with a bass line. The score is numbered 29276 at the bottom left.

Allegro.

mf

(Sid enters slowly)

p

(PIERRE) Sid! (SID) What is it Pierre? what has happened?

p

(PIERRE) Oh! I have played the fool; etc.

mf

mf

(PIERRE) (*Sings*)

prre

Hold you — in mad em-brac - ing — Your pul-ses ra - cing — you'd not re -

p

prre

-pel me, Some day I might make you tell me,

mf

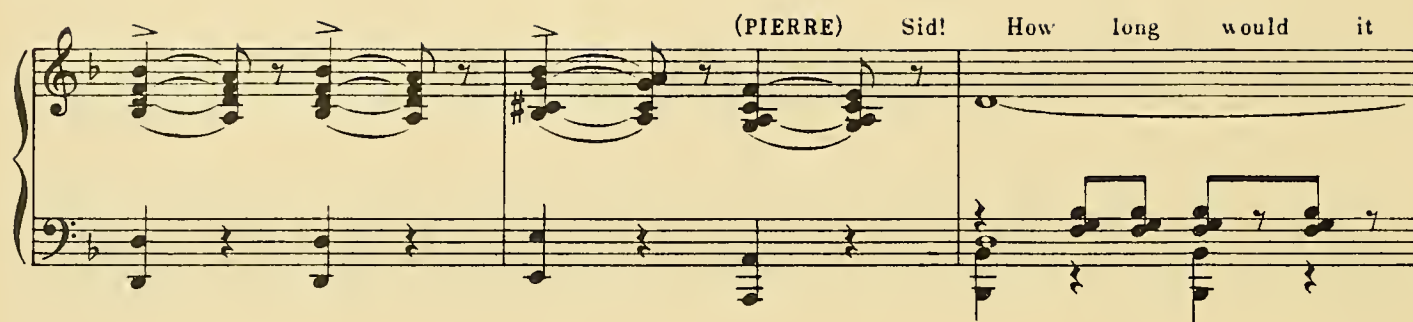
prre

rit. Tell me that you love me too

Tempo di Fox-Trot.

rit. *pp*

(PIERRE) Sid! How long would it



take our men to get here? etc.



(PIERRE) (*Sings*)

So —————

mf



prre

that's the sound that comes to warn you, Oh! _____

prre

In the night or ear - ly morn' you know

(Sid breaks in on his singing) (SID) Sh!

someone may hear you.

(They start to exit softly)

pp

(Bennie enters)

rall.

pp

ppp

(Dialogue)
(PIERRE) "Hello, Bennie' etc."

DUET:-(Susan and Bennie)and GIRLS.

"IT"

Allegretto.

Bennie.

1. There _____ was a time when sex _____ seemed _____
 2. Joan _____ has a ma - gic lure _____ Jane _____

Piano.

— some - thing quite com - plex, — Mis - ter Freud — Then em - ployed
 — has a way de - mure — Lou can pet — you and get —

— words we nev - er had heard of.
 — An - y - thing — that she asks for.

mp

He _____ kept us on the string, — We _____ kept on
 Fay _____ rolls a wick - ed eye — Kay _____ heaves a

mp

won - der - ing. — But the seed — of sin, Now at last — has been
 nif - ty sigh — Ma - ble shows — her knee That's the rea - son the

dim. *p*

Found by El - i - nor Glynn. — In one word —
 birds eye Ma - ble you see. — (SUSAN) Why do you —

dim. *p*

She de - fines — The in - def - in - a - ble thing. —
 look at them, — and pay no at - ten - tion - to me? —

REFRAIN

She calls it "It," Just simply "It," That is the word They're us-ing
 (BENNIE) Now that's "It," (SUSAN) So that's "It," (BENNIE) That was-n't took from an-y

p *a tempo*

now For that im - pro - per frac - tion of vague at - trac - tion That
 book See how her eyes get bol - der And look at that — shoul-der

mf

gets the ac - tionsome - how! — You've ei-ther got or you have
 (sus.) I've got a — shoul-der (BEN) yes — you have two lips, But look at

p

not That cer-tain thing That makes em' cling. So if the
 those Look at those eyes, Look at those nose, Her per-son -

mf

boys don't seem — to fall for you, — There's just no hope — at
 - al - i - ty — just ooz-es out, — (SUSAN) But what of me — (BENNIE) Your

mf

all for you! — Give up and *quit*, You'll nev-er *hit*, If you have
 fuse is out — Give up and *quit*, You'll nev-er *hit*, (SUSAN) I wish that

mp

mf

not got had "It!" She calls it "It!"
 I had "It!" Now that's "It!"

mf *p* *sf*

No 11a

INCIDENTAL MUSIC.

(BIRABEAU) What are you going to do? use a knife?

(AZURI) "My mother, she is mostly white," etc. etc.

p

Dialogue continues

Nº 12.

DUET:- (Margot and Red Shadow.)

"THE DESERT SONG."

(BIRABEAU) Will you stop that whistling (*whistle*) (PIERRE) I've finished father. etc.
Allegretto.

Piano. *pp*

The first system of piano accompaniment is in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamic marking is *pp* (pianissimo).

p

The second system continues the piano accompaniment. The right hand has a more active melodic line with eighth notes and quarter notes. The left hand continues with harmonic support. The dynamic marking is *p* (piano).

L.H.

The third system of piano accompaniment. The right hand continues with a melodic line. The left hand has a more active role, with a melodic line in the first measure. The dynamic marking is *p* (piano).

8

The fourth system of piano accompaniment. The right hand has a melodic line with a long slur. The left hand continues with harmonic support. The dynamic marking is *p* (piano).



MARGOT.

I op - en my arms to en - fold them _____ And they've

p

Musical score for Margot's first vocal line and piano accompaniment. The vocal line is in 3/4 time, key of B-flat major. The piano accompaniment is in 3/4 time, key of B-flat major. The piano part starts with a *p* (piano) dynamic.

MAR.

gone like a breeze rush - ing by; _____

pp L.H.

Musical score for Margot's second vocal line and piano accompaniment. The vocal line is in 3/4 time, key of B-flat major. The piano accompaniment is in 3/4 time, key of B-flat major. The piano part includes a *pp* (pianissimo) dynamic and a section marked L.H. (Left Hand).

MAR.

MAR.

Slower.

When life is gray I have a way To keep it gay!

MAR.

PIERRE

All through the day I dream of love. Why

Moderato espressivo.
Rather fast.

PRRE

waste your time in vague ro - man - cing When

PRRE. life it - self — is at your call, — I come to you — my heart ad -

PRRE. - van - cing — Oh! come to me and be my all. — You

PRRE. turn a - way, — and yet you trem - ble, — My lit - tle bird — has wings I

PRRE. see, — Come leave your cage — And don't dis - sem - ble If

pre

I but try I'll make you fly with me. (MARGOT) Why, you're the Red Shadow.

pp *a tempo*

(PIERRE) At your service, Mademoiselle! etc.

Allegro

pp

Andante

PIERRE.

Prre

My des - ert is wait - ing, Dear,

mf

Prre

come there with me. I'm long - ing to

Prre

teach you Love's sweet mel - o - dy.

Prre

I'll sing a dream song to you,

prre

Paint - ing a pic - ture for two

rall.

PIERRE 1st Blue
MARGOT 2nd Blue

hea - ven and you and I, And sand
hea - ven and you and I, And sand

mf a tempo

kiss - ing a moon - lit sky, The des-ert breeze whis-p'ring a
kiss - ing a moon - lit sky, The des-ert breeze whis-p'ring a

lul - la - by, On - ly stars a - bove you to see I
lul - la - by, On - ly stars a - bove you to see (PIERRE) I

love you. Oh! give me that night di - vine, And
love you. Oh! give me that night di - vine, (BOTH) And

rall. *a tempo*

let my arms in your's en - twine, The des-ert song
let my arms in your's en - twine The des-ert song

call - ing, Its voice en - thrall - ing will make
call - ing, Its voice en - thrall - ing will make

you mine.
you mine.

rall. *rall.*

(Pierre embraces and kisses Margot)

mf a tempo

(She breaks away from him and strikes him across the face with whip)
(Exit Pierre)

rall. *p*

*(Margot recovers and in great alarm) (MARGOT) General Birabeau! Paul! Paul!**Agitato*

p

(Dialogue)

Nº 13.

FINALE—ACT I.

Vivace.

(BIRABEAU:) Well, the Red Shadow's done one good thing, he's taught that girl to

Piano.

The first system of the musical score is for a piano accompaniment. It features a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand (labeled 'L.H.') plays a simple bass line. The system ends with a fermata over the final notes.

make up her mind. etc.

The second system of the musical score continues the piano accompaniment. It features a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand (labeled 'L.H.') plays a simple bass line. The system ends with a fermata over the final notes.The third system of the musical score continues the piano accompaniment. It features a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand (labeled 'L.H.') plays a simple bass line. The system ends with a fermata over the final notes.The fourth system of the musical score continues the piano accompaniment. It features a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand (labeled 'L.H.') plays a simple bass line. The system ends with a fermata over the final notes.The fifth system of the musical score continues the piano accompaniment. It features a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes, while the left hand (labeled 'L.H.') plays a simple bass line. The system ends with a fermata over the final notes.

MAR. *Recit.* Won't you wish us luck? *Recit.* PIERRE. I do, I hope you're happy. *(starts to go.)*

MAR. Where are you go - ing? PIERRE. I don't know. MARGOT The

MAR. wed - ding will be at nine o' - clock; We'll see you

MAR. then. *(Spoken)* (PAUL.) Oh! surely I was just trying to think what suit I ought to wear. *(Exit)* (PAUL.) Fool!

Marcia grandioso.

(Crowd enters.)

SPECIAL GIRLS.

1. Oh! luck-y Paul, tell us all, is it real-ly true?

2. Oh! luck-y Paul, tell us all, is it real-ly true?

3. Oh! luck-y Paul, tell us all, is it real-ly true?

GIRLS.

Oh! luck-y Paul, tell us all, is it real-ly true?

ff *loco*

SPECIAL GIRLS.

1. May we but say hap - py day and good luck to you!

2. May we but say hap - py day and good luck to you!

3. May we but say hap - py day and good luck to you!

GIRLS.

May we but say hap - py day and good luck to you!

TENORS

May we but say hap - py day and good luck to you!

CHO.

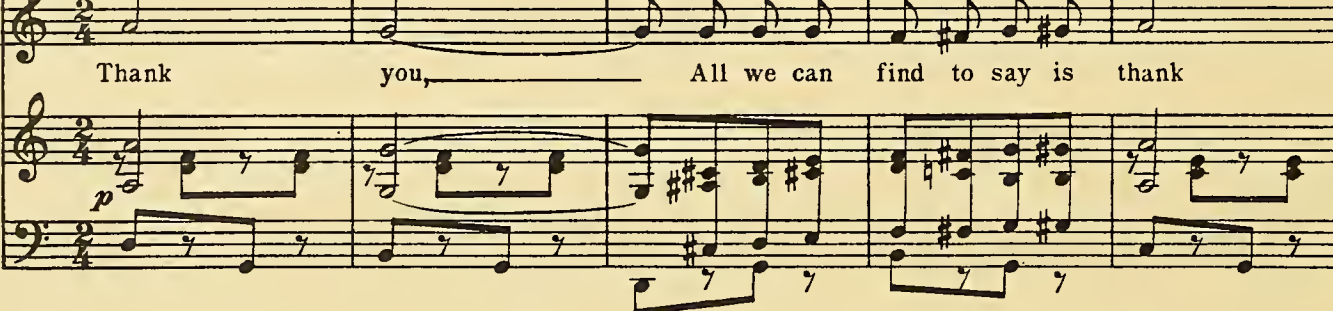
May we but say hap - py day and good luck to you!

BASSES

May we but say hap - py day and good luck to you!

ff *loco*

Allegro.

PAUL.  Thank you, ——— All we can find to say is thank

PAUL.  you. ——— MARGOT. You are so sweet all of you, ———

MAR.  — These flow - ers here ——— mean friend-ship, dear. ———

PAUL.  These flow - ers here ——— mean friend-ship, dear. ———

TENORS  Mar - - got, ——— our Paul will take a pre - cious

CHO.  Mar - - got, ——— our Paul will take a pre - cious

BASSES  Mar - - got, ——— our Paul will take a pre - cious



CHO. car - go to car - ry off to Par - is.

Marcia grandioso
not too fast

MAR. I thank you all, What am

PAUL. I love you, dear lit - tle bride to be,

1. Mar - got, you sweet dear lit - tle bride to be,

2. Mar - got, you sweet dear lit - tle bride to be,

3. Mar - got, you sweet dear lit - tle bride to be,

GIRLS. Mar - got, you sweet dear lit - tle bride to be,

CHO. Mar - got, you sweet dear lit - tle bride to be,

Mar - got, you sweet dear lit - tle bride to be,

R.H.

Slower

MAR. I to say? It's hard to say

PAUL. I love you, dear lit-tle bride to be.

1 Mar - got, you sweet dear lit-tle bride to be.

2 Mar - got, you sweet dear lit-tle bride to be.

3 Mar - got, you sweet dear lit-tle bride to be.

GIRLS. Mar - got, you sweet dear lit-tle bride to be.

CHO. Mar - got, you sweet dear lit-tle bride to be.

Slower

R.H. *p*

Allegretto moderato

PAUL

MAR. good-bye— to all you dears I know that I'll miss you. Come to my side!

rit.

mf

MAR.  Wheth - er I will it or no, dear.

PAUL.  You'll be my bride Wheth - er you will it or no, dear.



Valse moderato

MAR.  You'll have to take me so. —

PAUL. *ff*  If you re - fuse I will not lose I will just take you so. —

1 *ff*  If she re - fuse He will not lose her so. —

2 *ff*  If she re - fuse He will not lose her so. —

3 *ff*  If she re - fuse He will not lose her so. —

GIRLS. *ff*  If she re - fuse He will not lose her so. —

CHO. *ff*  If she re - fuse He will not lose her so. —

Valse moderato



Moderato

Azuri enters

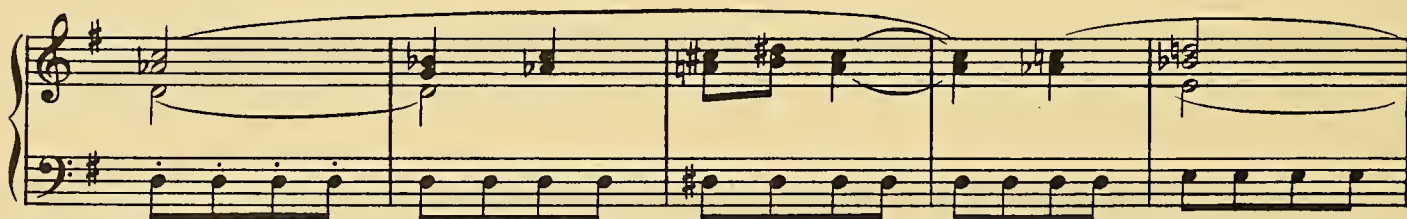
(BIRABEAU) Azuri!

2 Cys.

(AZURI) General Birabeau, I take your advice. I am going back to



the hills with the girls. I wait there. etc.



Horn

(AZURI) Come on girls, dance!

DANCE.

Allegro moderato.

f

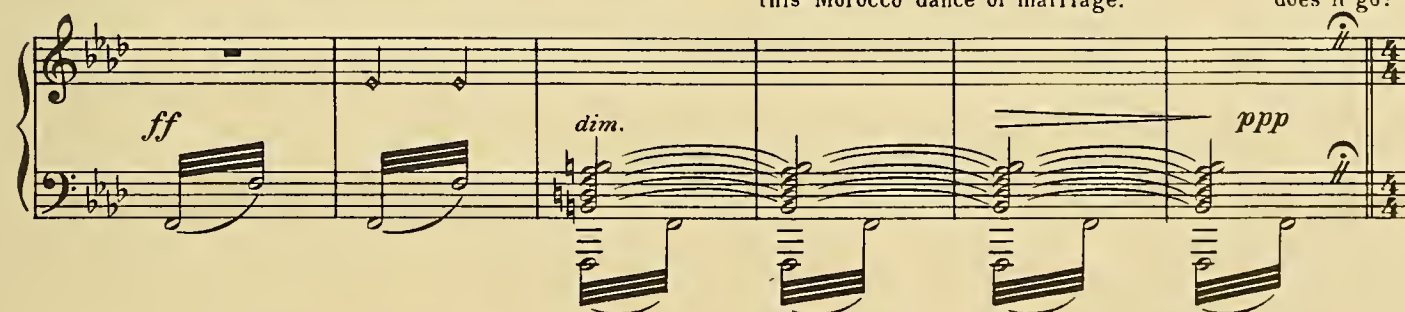
cresc.

molto cresc.

ff



(Paul enters. Azuri sees him and stops her dance) (AZURI) The bridegroom! Ah, now we can do this Morocco dance of marriage. (CROWD) Yes, yes, how does it go?



(AZURI) Ah, it is very gay, what you call a good joke! etc.
Moderato.



Tempo di Valse.

PAUL

PAUL I'd choose you all!

TENORS He'd take them all.

BASSES He'd take them all.

CHO. He'd take them all.

Tempo di Valse.

mf

AZURI (*Spoken*)

AZU. You must choose one

1 He'd like to have us all in his ha - rem.

2 He'd like to have us all in his ha - rem.

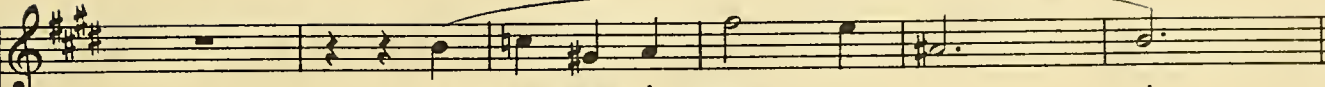
3 He'd like to have us all in his ha - rem.

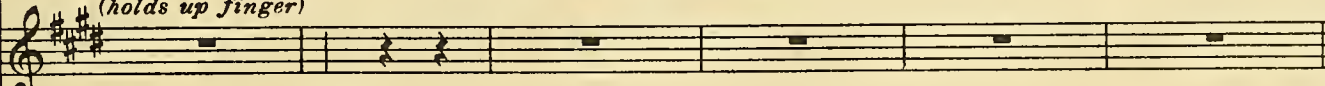
GIRLS He'd like to have us all in his ha - rem.


CHO. He'd like to have them all in his ha - rem.

He'd like to have them all in his ha - rem.

p

PAUL  In that case I'll choose A - zu - ri.

AZU. *(holds up finger)*  One



1  Oh what would Mar-got say if she saw her bride - groom act this way.

2  Oh what would Mar-got say if she saw her bride - groom act this way. _____

3  Oh what would Mar-got say if she saw her bride - groom act this way. _____

GIRLS  Oh what would Mar-got say if she saw her bride - groom act this way. _____

CHO.  Oh what would Mar-got say if she saw her bride - groom act this way. _____



SPECIAL GIRLS

1 Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

2 Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

3 Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

GIRLS

Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

CHO.

Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

Now, do your danc-ing please fair A - zu - ri. Charm, al-lure and tease.

SPECIAL GIRLS

1 Now what comes next. Let's see what's next.

2 Now what comes next. Let's see what's next.

3 Now what comes next. Let's see what's next.

GIRLS

Now what comes next. Let's see what's next.

CHO.

What is the game? Come play the game. *rall.*

What is the game? Come play the game. *rall.*

(During this, SID comes on in his beggar clothes)

AZURI (Spoken):- Now, the Bridegroom dances with the chosen one - etc.

Andante moderato.

PAUL: Now look here, Azuri.

AZURI: Oh you are not sure you will still love the bride?

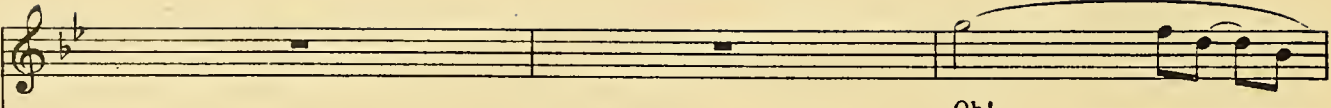
(Sings.) AZURI'S DANCE.

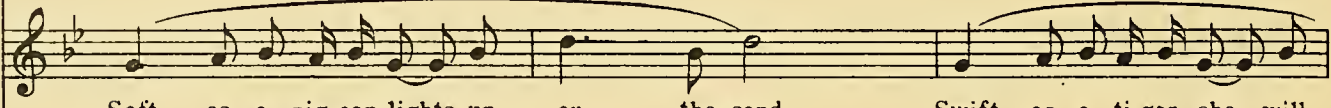
Moderato.

SID. Soft as a pig-eon lights up - on the sand,

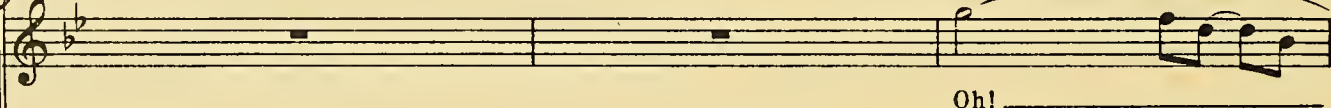
SID. Swift as a ti-ger she will grip his hand, claws of a ti-ger sharp with

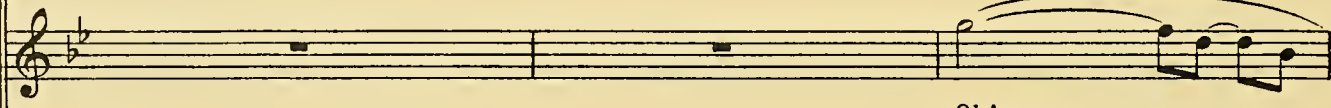
SID. fu - ry, So is the maid A - zu - ri.

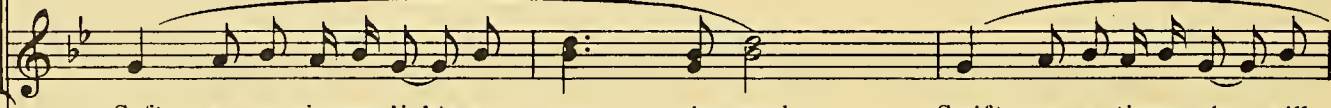
SID.  Oh! _____

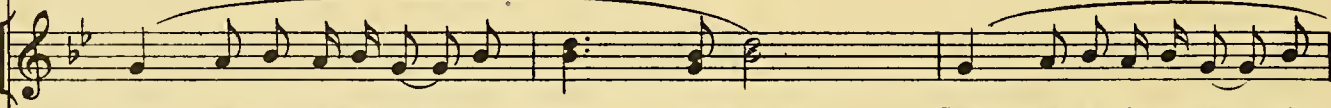
PAUL.  Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

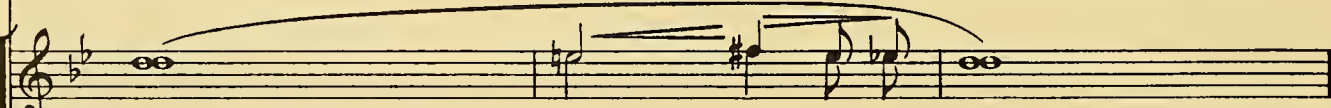
SPECIAL GIRLS.

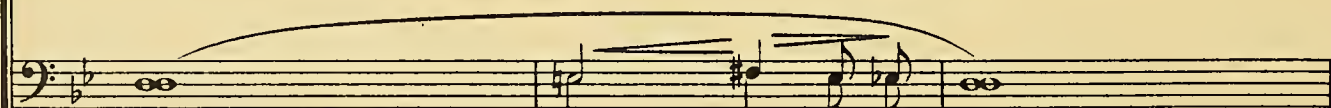
1.  Oh! _____


2.  Oh! _____

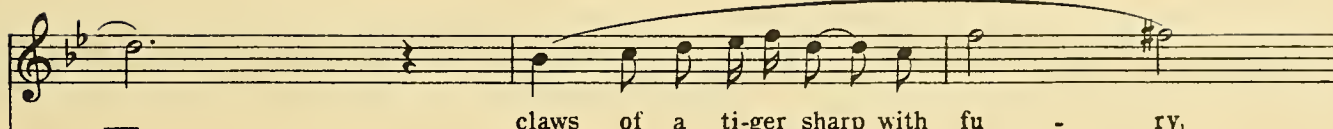
3.  Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

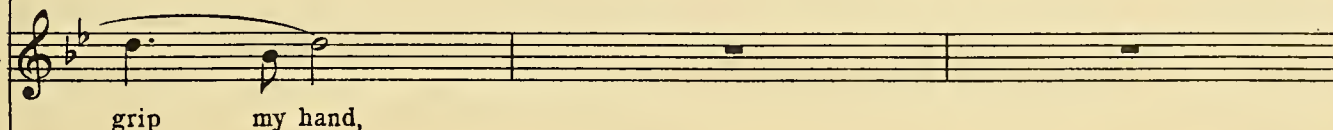
GIRLS.  Soft as a pig-eon lights up - on the sand, Swift as a ti-ger she will

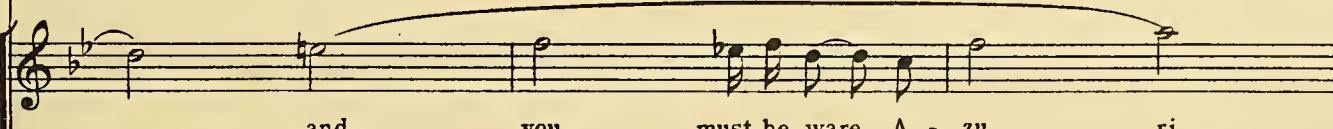
CHO.  Oh! be - ware ti-ger's claw,

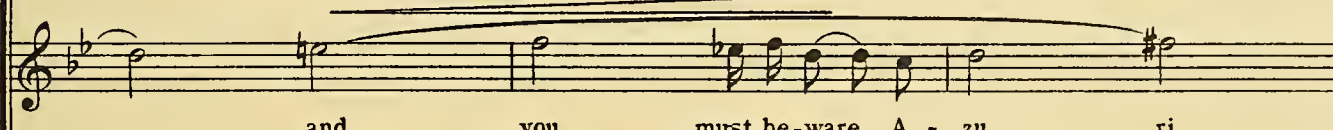
 Oh! be - ware ti-ger's claw,

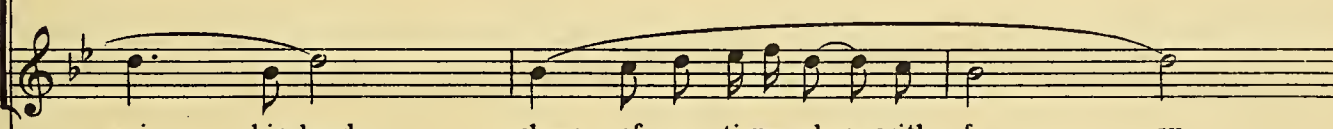
 *mf stacc.* *simile*

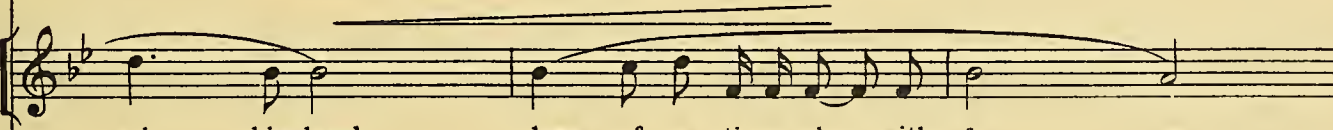
SID.  claws of a ti-ger sharp with fu - ry,


PAUL.  grip my hand,

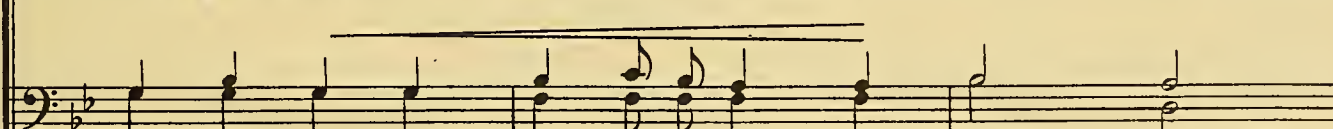
SPECIAL GIRLS. 1.  and you must be-ware A - zu - ri,

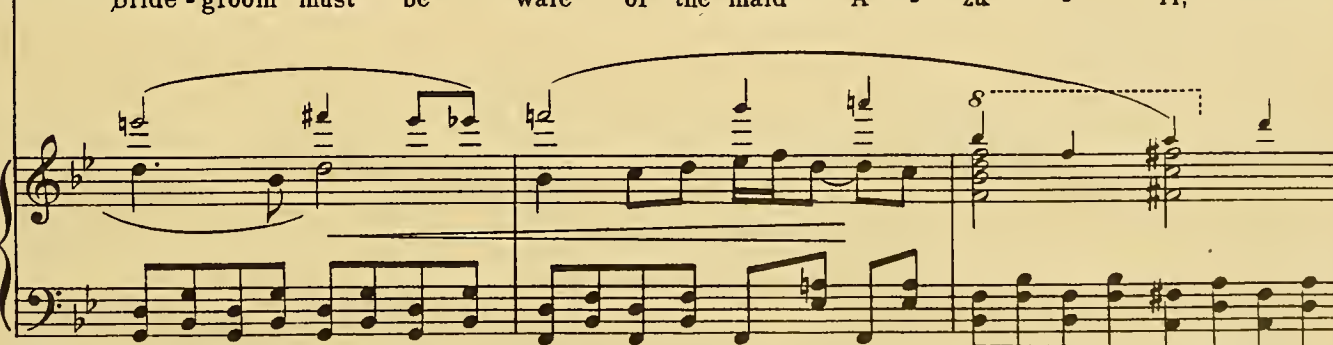
2.  and you must be-ware A - zu - ri,

3.  grip his hand, claws of a ti-ger sharp with fu - ry,

GIRLS.  grip his hand, claws of a ti-ger sharp with fu - ry,

CHO.  Bride - groom must be - ware of the maid A - zu - ri,

 Bride - groom must be - ware of the maid A - zu - ri,



SID. *accel.*
Bride - groom be - ware of Ah! Ah! Ah!

S. GLS. *unis.*
Bride - groom be - ware the maid Ah!

GIRLS.
Bride - groom be - ware the maid Ah! Ah!

CHO.
Paul you be - ware of Ah! Ah!
Paul you be - ware of - Ah! Ah! Ah!

poco accel. *molto accel.*

SID. *ff* *Allegro*
Ah!

S. GLS. *ff*
Ah!

GIRLS. *ff*
Ah!

CHO. *ff*
Ah!

con 8 *Allegro* *ff*

(At the sound of the siren, Azuri stops her dance) A soldier rushes in.

(Girls shriek)

Furioso

f

SOLDIER: Look, look, the fires on the hill! (Crowd) "The Red Shadow! The Red Shadow!" etc.

PAUL: Another challenge!

Moderato.

pp R.H. *Segue*

Tempo di Marcia.

p

cresc.

Trumpet.

Trumpet. Musical score for Trumpet and Piano accompaniment. The Trumpet part is in the upper staff, and the Piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

Continuation of the musical score for Trumpet and Piano accompaniment. The Trumpet part continues in the upper staff, and the Piano accompaniment continues in the lower staves. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

SPECIAL GIRLS UNIS.

SP. GLS.

Sol-diers, when the bat-tle is o-ver let the bu-gle blow.

GIRLS.

GIRLS.

Sol-diers, when the bat-tle is o-ver let the bu-gle blow.

CHO.

Out we'll go to rout the foe, for back at

Out we'll go to rout the foe, for back at

Continuation of the musical score for Piano accompaniment. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

(Soldiers and crowd Exit)

SP. GLS. Ra, ta, ta, ta, Ra, ta, ta, ta, Ra, ta, ta, ta, ta,

GIRLS. Ra, ta, ta, ta, Ra, ta, ta, ta, Ra, ta, ta, ta, ta,

CHO. home there waits per - chance. -

home there waits per - chance. -

pp *rall.*

BIRABEAU: Come, Margot, it isn't so bad, etc.
Andante con moto.

(Exit Margot.)
(Enter Susan.)

SUSAN: General, General—the Riffs! BIRABEAU: Where?

Tempo di Marcia.

Shot—(Girls scream)

mf

rall.

(Enter Riffs)
Vivace.

(Riffs bind General Birabeau)

ff

ff

BIRABEAU: "What does this mean?" etc.

(Enter Bennie
and Susan.)

rit.

f

Moderato grazioso.

127

(Hassi enters pushing Bennie)

First system of music, measures 1-3. The key signature has four flats (B-flat major or D-flat minor). The time signature is 4/4. The music is in a piano (p) dynamic. The right hand features a melody of eighth notes, while the left hand has a bass line with some accented notes.

(Susan is pushed in)

Second system of music, measures 4-6. The right hand continues with eighth notes. The left hand has a long, sustained note in measure 4, followed by a melodic line in measures 5 and 6.

Third system of music, measures 7-9. The right hand has a melodic line with some rests. The left hand has a steady eighth-note bass line.

Fourth system of music, measures 10-12. The right hand has a melodic line with some rests. The left hand has a steady eighth-note bass line.

(Bennie and Susan are pushed off)

Fifth system of music, measures 13-15. The right hand has a melodic line with some rests. The left hand has a steady eighth-note bass line.

(MARGOT) Come a step nearer, and I'll fire (PIERRE) Mindar, put down that gun!

Sixth system of music, measures 16-20. The key signature changes to two sharps (D major or F# minor). The time signature changes to 3/4. The music is marked *molto accel.* (much accelerated). The right hand has a melodic line with some rests. The left hand has a steady eighth-note bass line.

PIERRE (singing)

quasi Recit.

prre

I have a com - mand for you all. If this

prre

la - dy should be brave e - nough to kill me it is my

prre

or - der that you do not harm her. Let her go Unpunished Untouched!

PIERRE.
You have heard my command!

Valse moderato.

prre

molto espressivo

And you have heard my command, there is your pistol (Sings) And here is my heart.

mf

pp

Blue Heav - en and you and I and sand

pp

kiss - ing a moon - lit sky a des-ert breeze Whis - pring a

pp

lul - la - by On - ly stars a - bove you to see I love you

PIERRE & MARGOT

pp

(hum)

pp

(hum)

pp

(hum)

oh! give me that night di - vine And let my arms in

Pre MAR. yours en - twine. The des-ert song call - ing Its voice en - thrall-ing will

GIRLS The des-ert song call - ing Its voice en - thrall-ing will

CHO. The des-ert song call - ing Its voice en - thrall-ing will

Pre MAR. *rall.* make you mine. Adagio.

GIRLS. make you mine.

CHO. make you mine.

Adagio. (CURTAIN)

rall. *ff* *ff* *p* *ffz*

END OF ACT I.

Nº 14.

Act II.
ENTR'ACTE.

Tempo di Valse.

Piano. *p*

Con Ped.

Vln Solo

un poco rall.

p

un poco rall.

pp a tempo

ff rit.

sf

Red.

*

Nº 15.

OPENING CHORUS.

Allegro.

Piano. *ff*

8va

rall.

Marcia.

The musical score is written for piano and features five systems of staves. The first system is marked 'Allegro.' and 'Piano. ff', with a treble clef and a 3/8 time signature. The second system is marked '8va' and continues the 3/8 time signature. The third system is marked 'rall.' and 'Marcia.', with a treble clef and a 2/4 time signature. The fourth and fifth systems continue the 2/4 time signature. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like 'ff' and 'rall.'.

Piano accompaniment for the first system of the song. The music is in G major (one sharp) and 2/4 time. It features a melody in the right hand and a bass line in the left hand. The first measure is marked *ff* (fortissimo). The second measure has a *Curtain* instruction. The third measure has a *b* (basso) instruction. The fourth measure has a *b* (basso) instruction. The fifth measure has a *b* (basso) instruction. The sixth measure has a *b* (basso) instruction. The seventh measure has a *b* (basso) instruction. The eighth measure has a *b* (basso) instruction. The ninth measure has a *b* (basso) instruction. The tenth measure has a *b* (basso) instruction. The eleventh measure has a *b* (basso) instruction. The twelfth measure has a *b* (basso) instruction. The thirteenth measure has a *b* (basso) instruction. The fourteenth measure has a *b* (basso) instruction. The fifteenth measure has a *b* (basso) instruction. The sixteenth measure has a *b* (basso) instruction. The seventeenth measure has a *b* (basso) instruction. The eighteenth measure has a *b* (basso) instruction. The nineteenth measure has a *b* (basso) instruction. The twentieth measure has a *b* (basso) instruction. The twenty-first measure has a *b* (basso) instruction. The twenty-second measure has a *b* (basso) instruction. The twenty-third measure has a *b* (basso) instruction. The twenty-fourth measure has a *b* (basso) instruction. The twenty-fifth measure has a *b* (basso) instruction. The twenty-sixth measure has a *b* (basso) instruction. The twenty-seventh measure has a *b* (basso) instruction. The twenty-eighth measure has a *b* (basso) instruction. The twenty-ninth measure has a *b* (basso) instruction. The thirtieth measure has a *b* (basso) instruction. The thirty-first measure has a *b* (basso) instruction. The thirty-second measure has a *b* (basso) instruction. The thirty-third measure has a *b* (basso) instruction. The thirty-fourth measure has a *b* (basso) instruction. The thirty-fifth measure has a *b* (basso) instruction. The thirty-sixth measure has a *b* (basso) instruction. The thirty-seventh measure has a *b* (basso) instruction. The thirty-eighth measure has a *b* (basso) instruction. The thirty-ninth measure has a *b* (basso) instruction. The fortieth measure has a *b* (basso) instruction. The forty-first measure has a *b* (basso) instruction. The forty-second measure has a *b* (basso) instruction. The forty-third measure has a *b* (basso) instruction. The forty-fourth measure has a *b* (basso) instruction. The forty-fifth measure has a *b* (basso) instruction. The forty-sixth measure has a *b* (basso) instruction. The forty-seventh measure has a *b* (basso) instruction. The forty-eighth measure has a *b* (basso) instruction. The forty-ninth measure has a *b* (basso) instruction. The fiftieth measure has a *b* (basso) instruction. The fifty-first measure has a *b* (basso) instruction. The fifty-second measure has a *b* (basso) instruction. The fifty-third measure has a *b* (basso) instruction. The fifty-fourth measure has a *b* (basso) instruction. The fifty-fifth measure has a *b* (basso) instruction. The fifty-sixth measure has a *b* (basso) instruction. The fifty-seventh measure has a *b* (basso) instruction. The fifty-eighth measure has a *b* (basso) instruction. The fifty-ninth measure has a *b* (basso) instruction. The sixtieth measure has a *b* (basso) instruction. The sixty-first measure has a *b* (basso) instruction. The sixty-second measure has a *b* (basso) instruction. The sixty-third measure has a *b* (basso) instruction. The sixty-fourth measure has a *b* (basso) instruction. The sixty-fifth measure has a *b* (basso) instruction. The sixty-sixth measure has a *b* (basso) instruction. The sixty-seventh measure has a *b* (basso) instruction. The sixty-eighth measure has a *b* (basso) instruction. The sixty-ninth measure has a *b* (basso) instruction. The seventieth measure has a *b* (basso) instruction. The seventy-first measure has a *b* (basso) instruction. The seventy-second measure has a *b* (basso) instruction. The seventy-third measure has a *b* (basso) instruction. The seventy-fourth measure has a *b* (basso) instruction. The seventy-fifth measure has a *b* (basso) instruction. The seventy-sixth measure has a *b* (basso) instruction. The seventy-seventh measure has a *b* (basso) instruction. The seventy-eighth measure has a *b* (basso) instruction. The seventy-ninth measure has a *b* (basso) instruction. The eightieth measure has a *b* (basso) instruction. The eighty-first measure has a *b* (basso) instruction. The eighty-second measure has a *b* (basso) instruction. The eighty-third measure has a *b* (basso) instruction. The eighty-fourth measure has a *b* (basso) instruction. The eighty-fifth measure has a *b* (basso) instruction. The eighty-sixth measure has a *b* (basso) instruction. The eighty-seventh measure has a *b* (basso) instruction. The eighty-eighth measure has a *b* (basso) instruction. The eighty-ninth measure has a *b* (basso) instruction. The ninetieth measure has a *b* (basso) instruction. The ninety-first measure has a *b* (basso) instruction. The ninety-second measure has a *b* (basso) instruction. The ninety-third measure has a *b* (basso) instruction. The ninety-fourth measure has a *b* (basso) instruction. The ninety-fifth measure has a *b* (basso) instruction. The ninety-sixth measure has a *b* (basso) instruction. The ninety-seventh measure has a *b* (basso) instruction. The ninety-eighth measure has a *b* (basso) instruction. The ninety-ninth measure has a *b* (basso) instruction. The hundredth measure has a *b* (basso) instruction.

CLEMENTINA.

My lit - tle cast - a - gnette, keep sing - ing. My

1 My lit - tle cast - a - gnette, My

2 My lit - tle cast - a - gnette, keep sing - ing. My

3 My lit - tle cast - a - gnette, keep sing - ing. My

GIRLS My lit - tle cast - a - gnette, keep sing - ing. My

mf

CLEM
SPECIAL GIRLS.
1
2
3
GIRLS

lit - tle cast - a - gnette, Keep bring - ing the
lit - tle cast - a - gnette, the
lit - tle cast - a - gnette, Keep bring - ing the
lit - tle cast - a - gnette, Keep bring - ing the
lit - tle cast - a - gnette, Keep bring - ing the

CLEM
SPECIAL GIRLS.
1
2
3
GIRLS

mem - o - ry of Spain, of Spain. Your
mem - o - ry of Spain, of Spain. Your
mem - o - ry of Spain, of Spain. Your
mem - o - ry of Spain, of Spain. Your
mem - o - ry of Spain, of Spain. Your

CLEM.  click - ing and click - ing is trick - ing my brain to make me sigh,

SPECIAL GIRLS.  1 click - ing and click - ing is trick - ing my brain to make me sigh,
2 click - ing and click - ing is trick - ing my brain to make me sigh,
3 click - ing and click - ing is trick - ing my brain to make me sigh,

GIRLS  click - ing and click - ing is trick - ing my brain to make me sigh,



CLEM.  — For danc - ing be - neath a Span - ish sky — en -

SPECIAL GIRLS.  1 — be - neath a Span - ish sky —
2 — For danc - ing be - neath a Span - ish sky — en -
3 — For danc - ing be - neath a Span - ish sky — en -

GIRLS  — For danc - ing be - neath a Span - ish sky — en -



CLEM. *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

SPECIAL GIRLS. 1 *- My lit - tle cast - a - gnette, Ne - ver let me*

2 *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

3 *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

GIRLS *-tranc-ing. My lit - tle cast - a - gnette, Ne - ver let me*

8va

(GUARD) Quiet, dogs of Spain- The mighty one approaches
(Enter Ali Ben Ali)

CLEM. *be for - get - ting my Spain.*

SPECIAL GIRLS. 1 *be for - get - ting my Spain.*

2 *be for - get - ting my Spain.*

3 *be for - get - ting my Spain.*

GIRLS *be for - get - ting my Spain.*

8va

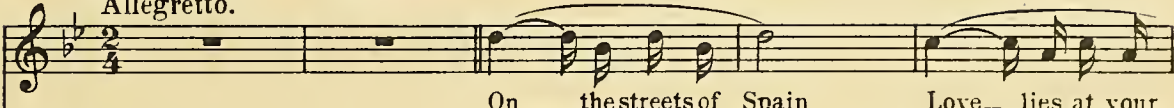
No 16


SONG-(Clementina) & GIRLS.

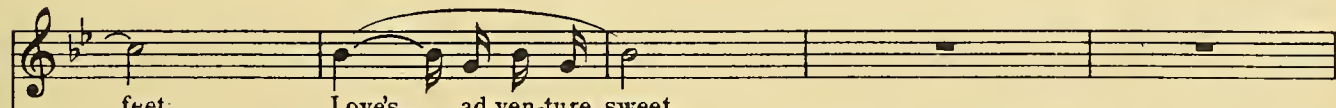
"SONG OF THE BRASS KEY."

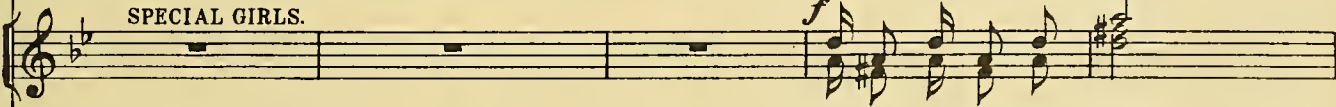
CLEMENTINA: Oh, no, Senor - We are from Barcelona - -
and not rubbish, if you please - - We are ladies of the Brass Key.

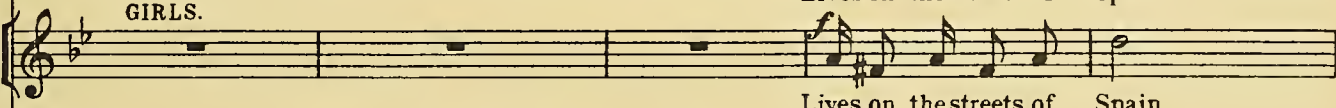
Allegretto.


Clementina.  On the streets of Spain Love lies at your

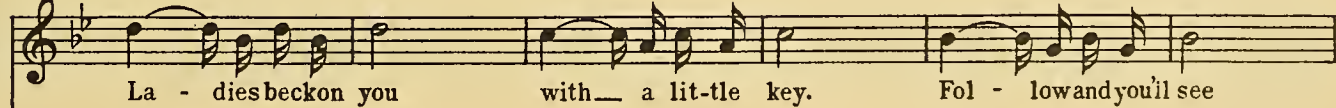
Piano.  *p*


CLEM.  feet, Love's ad-venture sweet.

SPECIAL GIRLS.  Lives on the streets of Spain

GIRLS.  Lives on the streets of Spain

 *f*

CLEM.  La - dies beckon you with a lit-tle key. Fol - low and you'll see

 *p*

CLEM. *So* _____ if you see me sly - ly

SPGLS. Just where they beck - on you.

GIRLS. Just where they beck - on you.

CLEM. swing-ing my key _____ Soon _____ I will see you shy - ly

CLEM. fol-low - ing me _____ I _____ will bring to you

SPGLS. UNIS. *pp* Ah! _____

GIRLS. *pp* Ah! _____

CLEM. All the joy I know. If you do not go.

SPGLS Ah Ah

GIRLS Ah Ah

CLEM. Then I will sing to you.

SPGLS Then I will sing to you.

GIRLS Then I will sing to you.

L'istesso tempo.

f *staccato*


REFRAIN.

CLEM. There is a key, A key to my heart If you can but find the door.

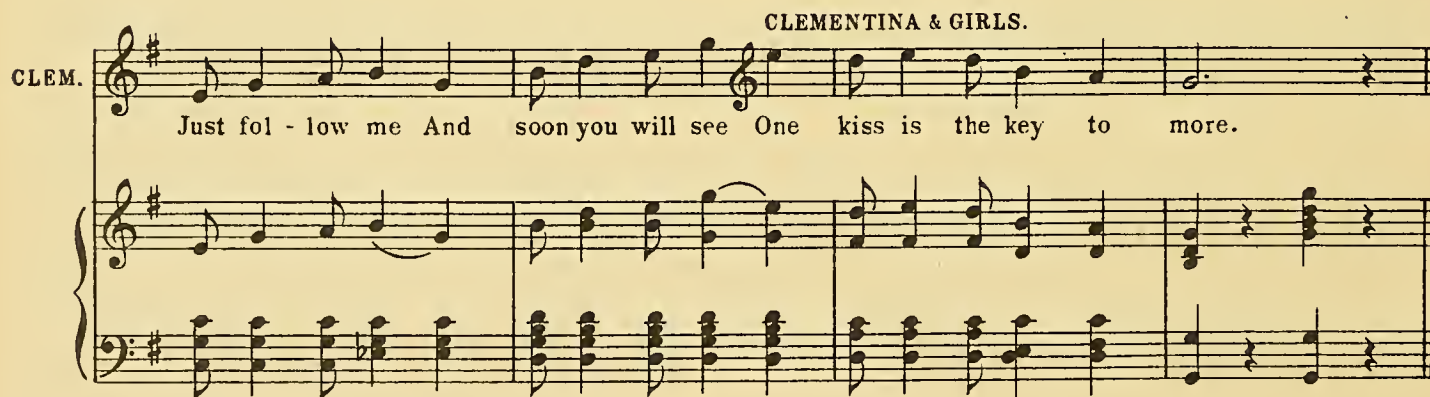
mf

CLEM. 

On - ly for me for me to im - part this se - cret of love - land lore.

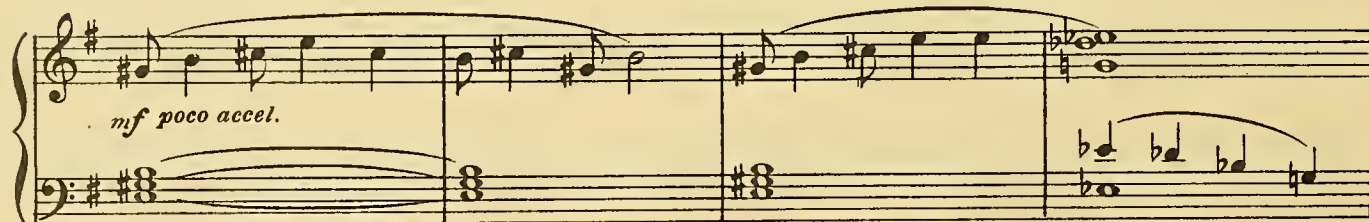
CLEM. 

There is a gold - en gate - way That you can o - pen straight - way;

CLEM. 

Just fol - low me And soon you will see One kiss is the key to more.

ALI: When will these western people be civilized?



mf poco accel.

ALI.

ALI. Wo - men are slaves men have not re - a - lized.

poco rall.

Tempo I. (Spoken to Guard)

ALI. Do keep them quiet!

SPGLS. UNIS. We don't a -

GIRLS. So are we on - ly com-mon slaves? We don't a -

Tempo I.

p

Spoken

ALI. This is too much!

CLEM. Up - on your hill you

SPGLS. -gree you have on - ly lived in caves

GIRLS. -gree you have on - ly lived in caves What could you

CLEM. *Can wait un - til you hear*

SP.GLS *We tell you* *rall.*

GIRLS *see* *What could you see.* *rall.*

Tempo I.

CLEM. *There is a key, A key to my heart, If you can but find the*

SPECIAL GIRLS. 1 *There is a key, A key to my heart, If you can but find the*

2 *There is a key, A key to my heart, If you can but find the*

3 *O - - - pen my heart*

GIRLS. *O - - - pen my heart*

Tempo I.

CLEM. door. On - ly for me, for me to im - part This

SPECIAL GIRLS. 1 door. On - ly for me, for me to im - part This

2 door. On - ly for me, for me to im - part This

3 I am wait - ing I will im - -

GIRLS I am wait - ing I will im - -

CLEM. se-cret of love - land lore. There is a gold - en gate - way

SPECIAL GIRLS. 1 se-cret of love - land lore. There is a gold - en gate - way

2 se-cret of love - land lore. There is a gold - en gate - way

3 - part my dear se - cret my gold - en gate - way

GIRLS - part my dear se - cret my gold - en gate - way

CLEM. That you can op - en straight - way Just fol - low me, And

SPECIAL GIRLS. 1 That you can op - en straight - way Just fol - low me, And

2 That you can op - en straight - way Just fol - low me, And

3 you'll op - en straight - way Fol - - low

GIRLS you'll op - en straight - way Fol - - low

CLEM. soon you will see, One kiss is the key to more! more!

SPECIAL GIRLS. 1 soon you will see, One kiss is the key to more! more!

2 soon you will see, One kiss is the key to more! more!

3 me for a kiss is the key. key.

GIRLS me for a kiss is the key. key.

No 16^a

SPANISH DANCE.

Vivo.
Piano. *ff*

Sera. *sf*

1. 2.

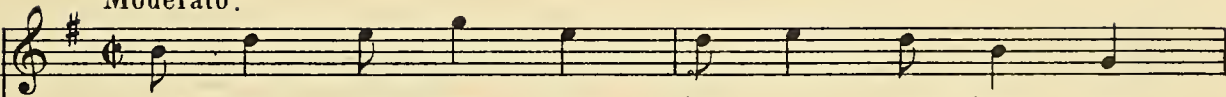
This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a series of chords in the right hand and single notes in the left hand. Accents (>) are placed over several notes.
- System 2:** Continues the chordal texture in the right hand and moving lines in the left hand. Accents are present.
- System 3:** The right hand has more complex chordal figures. A dynamic marking of *sfz* (sforzando) appears towards the end of the system.
- System 4:** The right hand features a series of chords, while the left hand has a more active, rhythmic pattern. Accents are used.
- System 5:** The right hand has a series of chords, and the left hand has a more active, rhythmic pattern. A dynamic marking of *accel.* (accelerando) appears.
- System 6:** The right hand has a series of chords, and the left hand has a more active, rhythmic pattern. A dynamic marking of *vivo accel.* (vivo accelerando) appears, followed by a *ff* (fortissimo) marking.

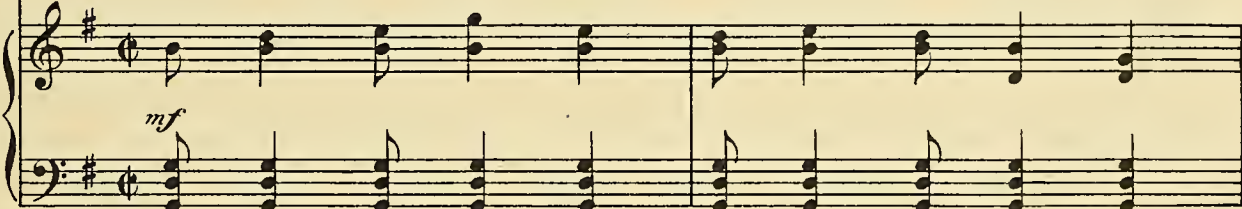
No 16^b

REPRISE.

Moderato.

Clementina. 

Give him the key, the key to your heart and

Piano. *mf* 

CLEM. 

help him to find the door. *MARGOT almost spoken* Nev - er! Nev - er!



MAR. 

Soon - er I die *to PIERRE* I'll not sub - mit to

CLEM. 

Tell him of Love - land's lore



MAR. you. Will you let me

CLEM. there is a gold-en gate - way that he will op - en straight - way

SPECIAL GIRLS. 1. there is a gold-en gate - way that he will op - en straight - way
2. there is a gold-en gate - way that he will op - en straight - way
3. Love's gold-en gate - way He'll op - en straight - way

GIRLS. Love's gold-en gate - way He'll op - en straight - way

MAR. go! Oh! I hate you I hate you so.

CLEM. you know that he is rea-dy to see That one kiss is the key to more.

SPECIAL GIRLS. 1. you know that he is rea-dy to see That one kiss is the key to more.
2. you know that he is rea-dy to see That one kiss is the key to more.
3. just one kiss is the best key to more.

GIRLS. just one kiss is the best key to more.

"ONE GOOD BOY GONE WRONG."

Allegretto.

Bennie.

Bold wo - man, please un - hand me, you do not

Piano.

BEN.

un - der - stand me, I'm not the sort of man you seem to think I am;

BEN.

I'm not a gay home wreck - er, I'm just a sim - ple soul; Im -

BEN.

- per - vi - ous to wo - man, song, and drink, I am. And

rit.

CLEMENTINA.

Lightly

A little slower.

CLEM. BENNIE.

are you sure you are? Why yes! I think I

BEN. BENNIE.

am. So ve - ry pure you are. I'm on the brink, I

BEN. BENNIE.

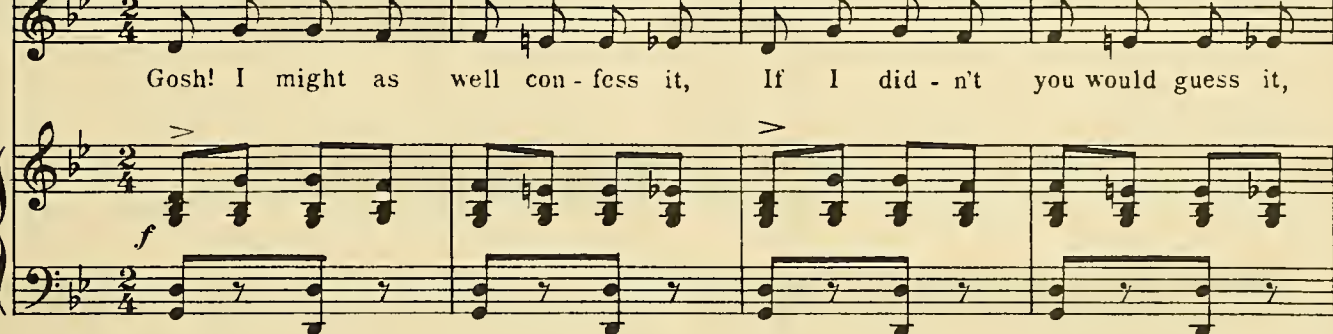
am! (Hum) Ah Ah Ah

CLEM. BENNIE.

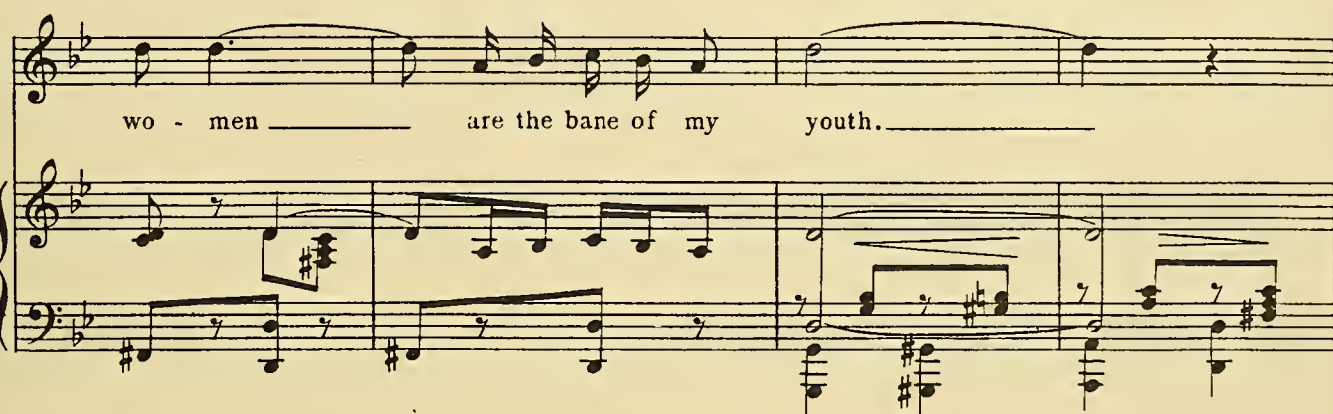
I'm in the sink, I am!

rall.

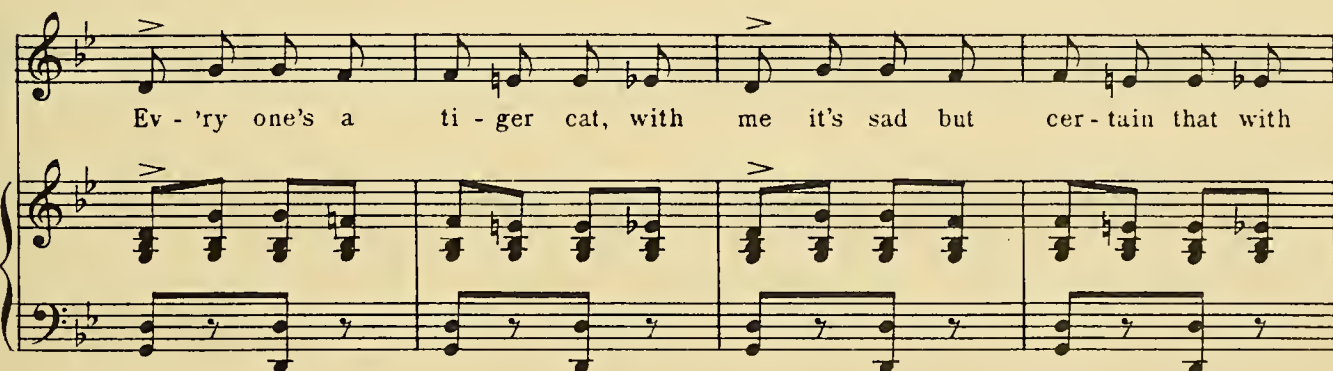
Allegro.

BEN. 


Gosh! I might as well con-fess it, If I did - n't you would guess it,

BEN. 

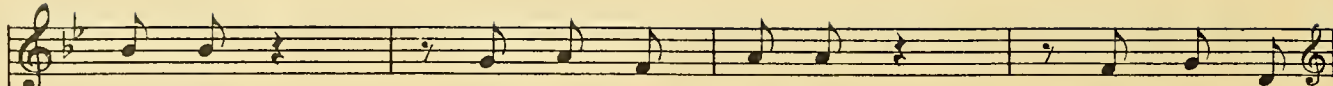
wo - men _____ are the bane of my youth. _____


BEN. 

Ev - ry one's a ti - ger cat, with me it's sad but cer-tain that with

BEN. 

wo - men _____ life can nev-er be smooth. _____ For they can

BEN.  trip you with tricks, and grip you like quick sand,



CLEM.  Some day dear you will be mine



BEN.  Can't you see I don't want you?

CLEMENTINA.  I'll be a



CLEM.  con - stant nymph or some-thing sweet to him for whom I pine;



REFRAIN

BEN. 

One good boy gone wrong,

mf

BEN. 

One good boy gone wrong,

BEN. 

Youth must have its fling so they say;

BEN. 

Here's where I start fling - ing my youth a - way;

BEN. One more vic - tim picked,

BEN. Once more sex has clicked,

BEN. One more sap - head who's been tricked and trap - ped, just an -

BEN. - oth - er boy gone wrong.

DANCE
Not too fast (languid)



f

Gradually slower and softer

to the end

pp

No 18

CONCERTED NUMBER (Red Shadow, Sid, Ali) & Men

"EASTERN AND WESTERN LOVE"

(A) LET LOVE GO

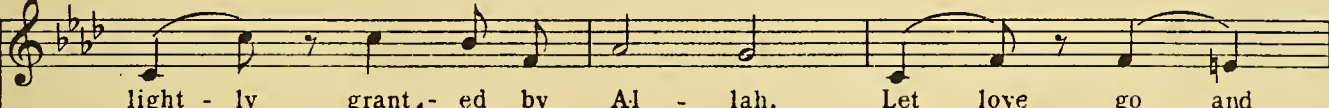
(B) ONE FLOWER IN YOUR GARDEN

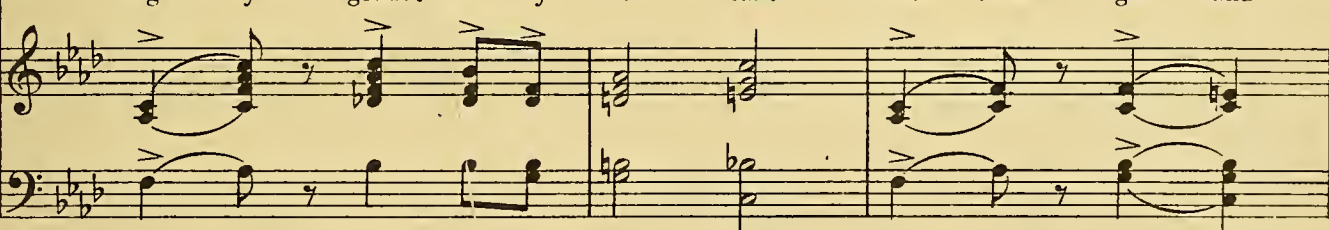
(C) ONE ALONE

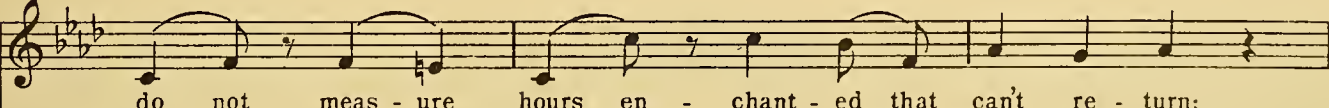
Andante moderato.

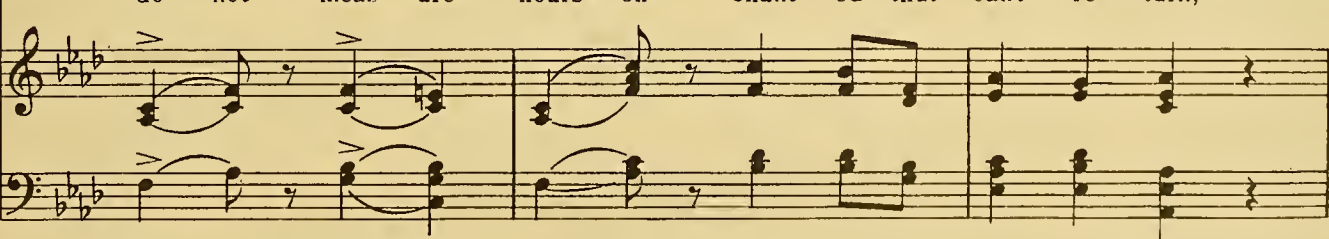
Ali.  Let love come as some rare treas - ure

Piano. 

ALI.  light - ly grant - ed by Al - lah. Let love go and



ALI.  do not meas - ure hours en - chant - ed that can't re - turn;



ALI. *p* One wo-man you have once car-essed soon strikes you ve-ry like the rest,

TENORS *p* when you once car - essed,

CHO. BASSES *p* Just like all the

ALI. *rall.* Her kiss is nei-ther worst nor best. That is love's way, so

CHO. There is on - ly you, that is love's way, *rall.*

rest There is on - ly one way, Ah!

Tempo I.

ALI. *mf* Love will come as some rare treas-ure light - ly grant-ed by Al - lah.

ALI. *f* Love will go, so take it while you may, — so take it while you

rall. pp

ALI. *f* *Andante.* If one flow'r grows a-lone in your gar - den — its fra - grant

mf

SID. sweet - ness — will soon pass a - way. — If one flower grows a-lone in your

SID. gar - den — soft pe - tals bloom - ing — must wi-ther some day. — Love's

SID. bow - ers should be o-ver - flow - ing with sweet passion flow - ers of var-ied per -

CHO. *p* Love's bow - ers where flow-ers grow,

SID. -fume. So ga - ther your pre-cious col -

CHO. *p* Per - fume. Love's
Pas - sion flow-ers Per - fume. Love's

SID. -lec - tion, A har-em of blos - soms, love's fire to con -

CHO. fire will guide you,
fire will guide you,

ALI. *ff* ev-ry lov - ers bow - ers should be o-ver-flow - ing with pas-sion

SID. *ff* some Love's bow - ers should be o-ver-flow - ing with pas-sion

CHO. *ff* Love's fire all con - sum - ing should be o-ver-flow - ing with pas-sion

Love's fire all con - sum - ing should be o-ver-flow - ing with pas-sion

ALI. *ff* flow - ers of var-ied per - fume, so gath - er a har-em of

SID. *ff* flow - ers of var-ied per - fume, so gath - er a har-em of

CHO. *ff* flow - ers of var-ied per - fume, so gath - er a har-em of

flow - ers of var-ied per - fume, so gath - er a har-em of

ALI. 
 blossoms love's fire con - sum - ing. So let it be

SID. 
 blossoms love's fire con - sum - ing. So let it be

CHO. 
 blossoms love's fire con - sum - ing. So let it be



ALI. 
 known, one love on - ly serves no man.

SID. 
 known one love a - lone one love a - lone is not for men.

CHO. 
 known one love a - lone is not for men.



Tempo I.

ALI. *mf* Let love come as some rare trea - sure light - ly granted by

ALI. *ff* Al - lah. Let love go and snatch its plea - sure and

SID. *ff* Snatch up all its joy be -

CHO. *ff* Let love go and snatch its plea - sure and

Let love go and snatch its plea - sure and

ALI. ere it fly, fly a - way.

SID. - fore it starts to fly, a - way.

CHO. ere it fly, fly a - way.

ere it fly, fly a - way.

ff *p*

Tempo di Valse.

ALI. Why are you si - lent, my friend?—

ALI. SID. He is now dreaming of love.—

SID. PIERRE. I have heard all that you have been say - ing,

PIERRE. yet I a - lone may love in my own way.

Adagio.

prre

Lone - ly as a de - sert breeze, I may wan - der where I please,

prre

Yet I keep on long - ing Just to rest a - while. Where a sweetheart's ten - der eyes

prre

take the place of sand and skies; All the world for - got - ten In one woman's smile.

Andante moderato.

prre

One a - lone — to be my own, I a - lone — to know her ca - res - ses,

pre One to be _____ E - ter - nal - ly _____ The one my wor - ship - ping soul pos -

pre - ses - ses; At her call _____ I'd give my all,

rit. pre All my life, and all my love en - du - ring. This would be _____ a mag - ic

rall.

pre world to me _____ If she were mine a - lone.

mf
 Pre & SID. One a-lone to be my own, I a-lone to know her ca-res - ses,
mf
 ALI. He loves her on - ly and, He a-lone will know her ca-res - ses,
pp
 CHO. Al - lah! He loves her on - ly
 He loves her on - ly, He loves her on - ly,
pp
 Pre & SID. one to be E - ter-nal-ly The one my wor-ship-ping soul pos - ses - ses;
 ALI. Al - lah what mad - ness for one his wor-ship-ping soul a - dores and loves;
 CHO. O E - ter-nal-ly and wor - ships dear - ly;
 Al - lah what mad - ness for one his wor-ship-ping soul pos - ses - ses;

Prre At her call I'd give my all, All my life and all my love en - dur - ing *rit.*

SID. At her call — I'd give my all, en - dur - ing

ALI. *f* ev - 'ry bit of *ff* love dear,

CHO. Al - lah gives ev - 'ry bit of *f* love dear, *ff*

At her call so he gives ev - 'ry bit of love dear,

rit. *a tempo*

Prre This would be — a mag - ic world to me — If she were mine a - lone. *ff*

SID. This would be — a mag - ic world to me — If she were mine *ff* a - lone.

ALI. *pp* Oh how he longs to have her all a - lone. *ff*

CHO. *pp* Oh how he longs — to have her all a - lone. *ff*

Oh how he longs — to have her all a - lone.

pp *ff*

No 18^a

INCIDENTAL FINALETTO - SCENE II.

Marche Funèbre.

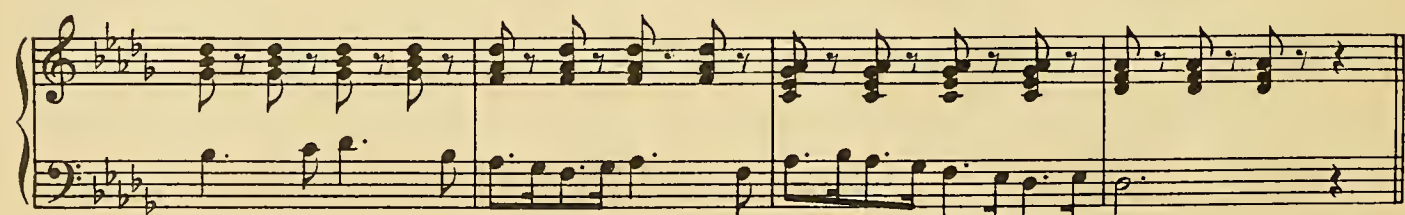
(HASSI) This will be no ordinary death, but a death of horror for you two, etc.

Piano.

Very slow pp

The musical score is written for piano and features a somber, funeral march character. It is in 4/4 time and the key signature consists of three flats (B-flat, E-flat, and A-flat). The tempo and dynamics are marked as "Very slow pp". The score is divided into five systems, each containing a grand staff with a treble and bass clef. The first system includes a vocal line for HASSI, with the lyrics "This will be no ordinary death, but a death of horror for you two, etc." written above the notes. The piano accompaniment is characterized by a slow, steady rhythm with various musical notations including notes, rests, and dynamic markings. The overall mood is one of grief and horror.

Moderato.



No 19.

OPENING-SCENE III.

Tempo di Marcia.

Piano.

f

1. 2.

No 20

SCENE - (Margot & Red Shadow)

"THE SABRE SONG"

(MARGOT) I'm not, I'm not - oh it's not true - etc

Tempo di Valse.

Piano

pp fast

(RED SHADOW) Yes!

(MARGOT) Oh! I've had enough of it. etc.

Tempo di Valse.

MARGOT

I find the sim - ple life en - tranc - ing, Gen - tle and calm and kind. _____

RED SHADOW.

R. S. Did-n't you say you liked ro - manc - ing, Have you changed your

MAR. To be chang - ing her mind is a wo - man's

R. S. mind? The mind of a wo - man

MAR. way, As you well know. I on - ly want Pi -

R. S. chan - ges, I well know.

MAR. - erre, my sweet Pi - erre.

R. S. If you long for Pi - erre that is fair.

(RED SHADOW) You long for Pierre, that is fair. Margot, I'll give you your chance. I'll send Pierre to you. etc.
Allegretto.

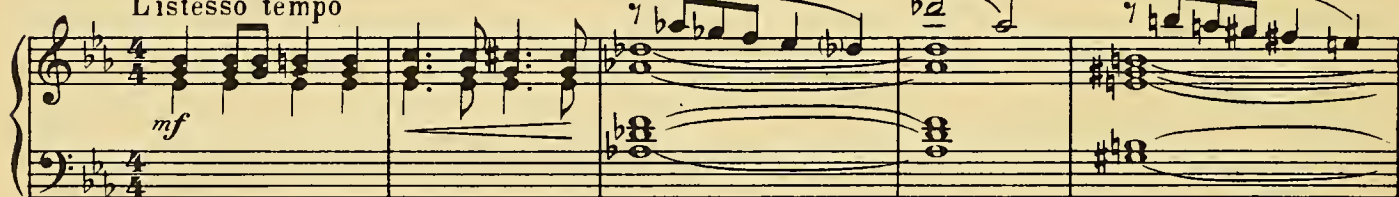


(Red Shadow exits)



(Margot picks up the sword, comes forward
L'istesso tempo

looks at it tenderly,



and puts sword down again)



Andantino
MARGOT.



MAR. And with one quick dart right through his heart

MAR. Stab him as he mocks me. What sweet re -

MAR. - venge for all his laugh - - ter! But what is there that

MAR. halts me and stays my arm?

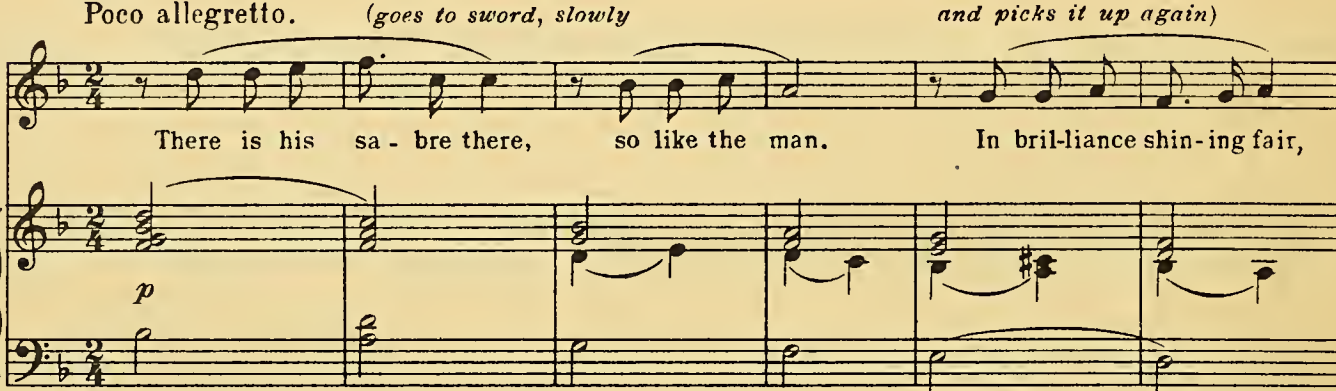
Quasi recit.

MAR. 

Something is tear-ing my heart. Is it fate to love him whom I hate?

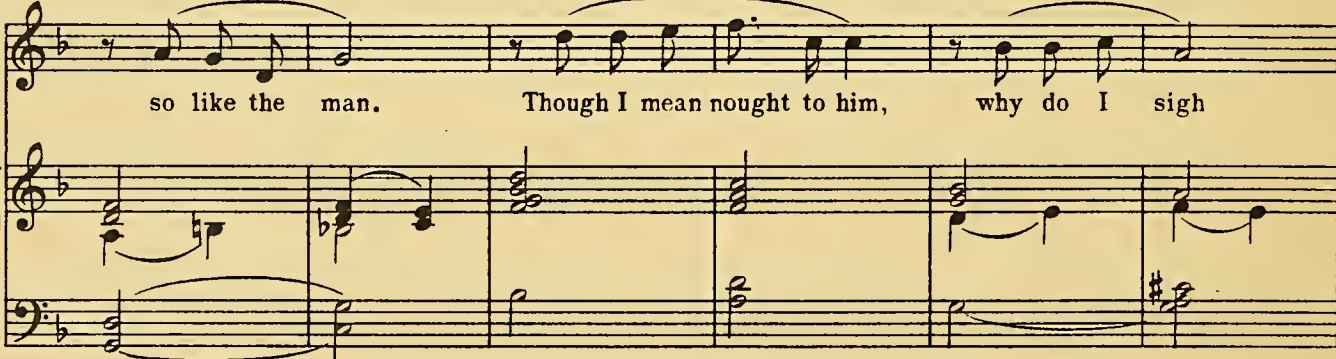
p *f*

Poco allegretto. (goes to sword, slowly and picks it up again)

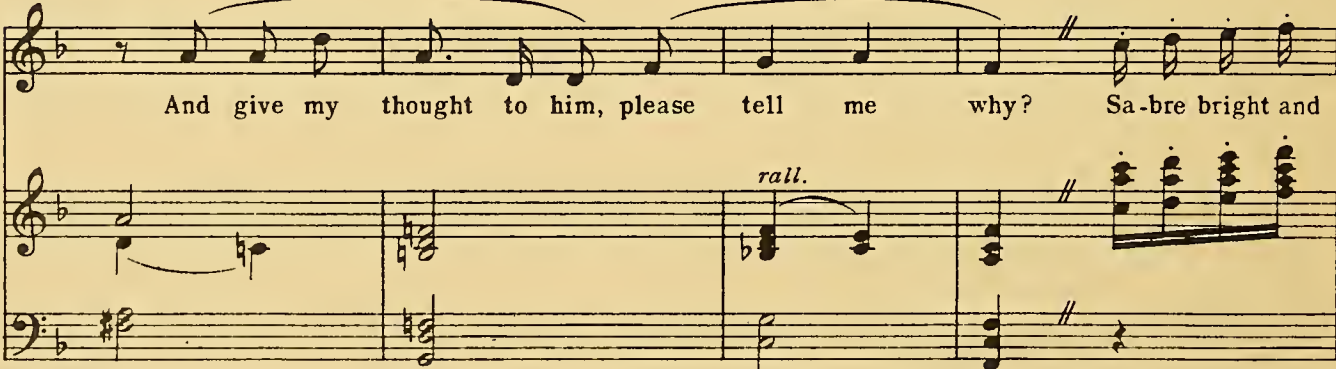
MAR. 

There is his sa - bre there, so like the man. In bril-liance shin-ing fair,

p

MAR. 

so like the man. Though I mean nought to him, why do I sigh

MAR. 

And give my thought to him, please tell me why? Sa-bre bright and

rall.

a tempo

MAR.

gleam - ing, ev - er by his side, Dare I tell my

mf

accl.

MAR.

dream - ing Dare my heart con - fide All my se-cret

accl.

MAR.

long - ing, Wish-es that are thron - ing, feel-ings that I

er *an* *do*

MAR.

vain - ly try to hide? When you're with your

f *trill.*

MAR. mas - ter Prom-ise not to tell that my heart beats

a tempo

MAR. fas - ter 'neath his mag-ic spell. For if you should

MAR. *cresc. e accel.* tell him what I'm dream - ing of; he

cresc. e accel.

MAR. may call it love.

rall. *ff*

ENCORE.

(At beginning of Encore, Margot goes over to mirror)

Poco allegretto.

MAR.

La _____ La _____

MAR.

La _____ La _____ La _____

MAR.

Long - ing, secret wishes thron - ing, feelings that I

MAR.

vain - ly try to hide. _____ La _____

MAR. *stacc.*
a tempo
 La _____ La _____

MAR. *accel. e cresc.*
 La _____ La _____ *accel. e cresc.*

MAR. *Legato*
 Tell him what I'm dream - ing of; he

MAR. *8va*
 may call it love. _____

Nº 21

FINALETTO— SCENE III

(Margot throws herself down in desperation on the couch)

Andante moderato

Piano

(Pierre as Red Shadow enters)

(PIERRE) Margot prepare yourself, you're going away with me.

(MARGOT) What has come over you? etc.

(Pierre sings)

You love me;

prre

MARGOT *rall.*

Nev - er mind how I know. I'm a - fraid of

Tempo di Valse

MAR.

you.

prre

Blue hea - ven and you and I, and

prre

sand kiss - ing a moon - lit sky; a des-ert

prre

breeze whis - pring a lul - a - by, on - ly stars a -

pre

MARGOT

-bove you to see I love you. Oh!

MAR.

BOTH

give me that night di - vine, And let

my arms in your's en - twine; The des - ert song

call - ing its voice en - thrall - ing will make you

rall.

Allegretto moderato.

*(Azuri enters followed by Ali, Mindar, and some of the men)*Ali *(calling his men)* Come!

pp

(RED SHADOW) What are you doing here? *(ALI)* *(to Margot)* You'd better go, etc.

Moderato.

(BIRABEAU) Margot! *(RED SHADOW)* *(to Margot)* Go

to him, if you wish, etc.

accel.

(BIRABEAU) I trust to your chivalry, etc.

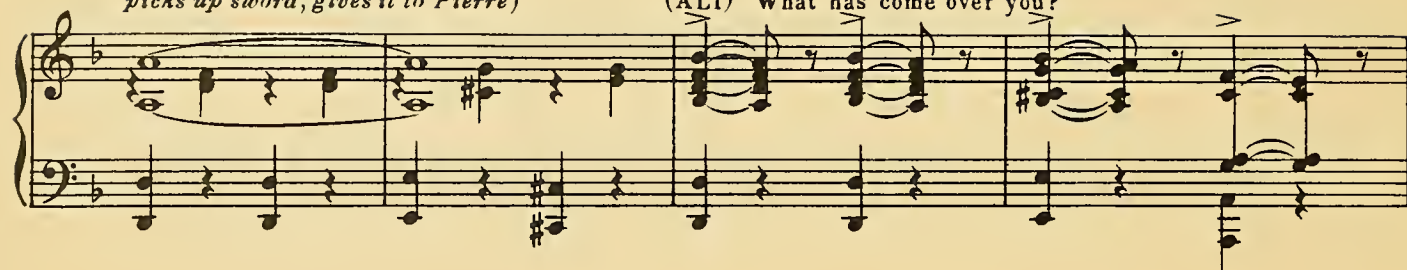
(to Red Shadow)

(BIRABEAU) Sir, Azuri guided me here - I've come alone - I've come for Margot to take her home. Your leader seems afraid to speak.

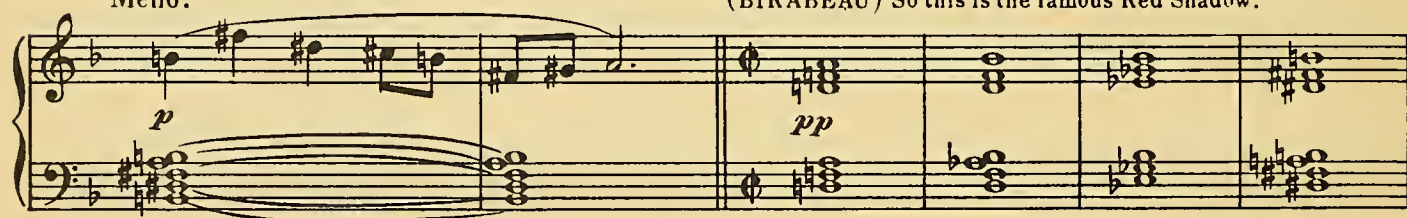


picks up sword, gives it to Pierre)

(ALI) What has come over you?



Meno.

Quasi recit.
(BIRABEAU) So this is the famous Red Shadow.(Strikes him) Now
will you fight me?Maestoso.
(Pierre drops his sword, sinks*down, buries his head in his hands.)*

Nº 22.

SCENE IV.

"FAREWELL."

Piano. Moderato.

(MINDAR) This is the edge of the desert.
Slow.

(RED SHADOW) May I say good bye to my men? (Red Shadow walks along the band, stops at one man,

and makes the sign of head and heart) Abdul, good-bye old friend! (Walks on a few more steps)

Mohammed, you saved my life once. etc.

Not too fast.



R. S.

(sings softly)

So _____ it means the Riffs are a - broad



R. S.

(stops singing suddenly)

_____ be - fore you've bit - ten!



(HASSI) I am the new leader etc.



Andante.

BASS SOLO

(Red Shadow stops and listens to their prayer)

Might - y Mo - ham - med, The King of Man.

TEN.
I & II

CHO.

BASS.
I & II

Look down up - on us and keep us from sin!

RED SHADOW

All a-lone_____ to be my own, I a-lone_____ to know her car-

R. S.

- es - es. One to be_____ e - ter - nal - ly_____ The

(Red Shadow starts to go off slowly)

R. S. one my wor-ship-ping soul pos - ses - ses At her call. I'd
 TEN. I & II You'd give your
 BASS I & II You'd give your

R. S. give my all, All my life and all my love en - dur - ing.
 TEN. I & II all for your love!
 BASS I & II all for your love!

*(He arrives at the edge before the exit)**(Red Shadow exits)*

R. S. This would be a mag-ic world to me if she were mine a - lone.
 TEN. I & II Good friend we will pray for you Good - bye!
 BASS I & II Good friend we will pray for you Good - bye!

Nº 23.

OPENING-SCENE V.

Allegro.

Piano. *f*

8
GIRLS.

GIRLS *f*

All hail to the Gen - ral, He is the he - ro of the day.---

GIRLS

All hail to the Gen - ral, He is the he - ro of the day.---

BIRABEAU.

BIR. *pp* Now la - dies, please, _____ the man whom I at-tacked last

BIR. night sim - ply would not fight. GIRLS. Dear mod - est

GIRLS. man! _____ You won't de - ny you filled the fly - ing

GIRLS. (Enter Paul) Riffs with fright. (PAUL) I've carried out your orders, Sir. etc. *pp*

pp

GIRLS. *(GIRLS) Sing*
mf
Ah

GIRLS.
come and try to cheer your Mar-got, For she is such a

GIRLS.
dear Your Mar-got; Our high-est flight of fan - cy, Is

Tempo di Valse.
(Margot enters) Paul goes to see her.

GIRLS.
when we can see Mar-got of France.

PAUL. (*Sings*)

PAUL. *mf*

I want a kiss, Give it to me. You know I

MARGOT.

PAUL. must have my way. Please let me go.

GIRLS.

GIRLS. *mf*

Paul, don't you see she is-n't hap - py to - day.

Dialogue (PAUL) I know why she's not happy.

Allegro.

pp



(Paul exit)



Andante.

p

(BIRABEAU) Margot, you'd better give up that dream of romance.



MARGOT.



Kiss - ing a moon - lit sky, A des-ert breeze whis-p'ring a



lul - la - by, On - ly stars a - bove you, to see I love you.

rall.

GIRLS. *mf*

GIRLS. Oh! give me that night di - vine, And let

a tempo p

GIRLS. MARGOT.

GIRLS. my arms in yours en - twine, The des-ert song call - ing, its

MAR. ALL.

MAR. voice en - thrall - ing, Will make you mine. _____

pp *rall.*

ENTRANCE OF SUSAN & BENNIE

Allegro moderato
Dialogue

Piano *mf*

No. 24

REPRISE (Susan, Bennie & Girls)

"IT"

Allegro

Bennie

Because - I did - n't know what I know now -

Piano

p

BEN.

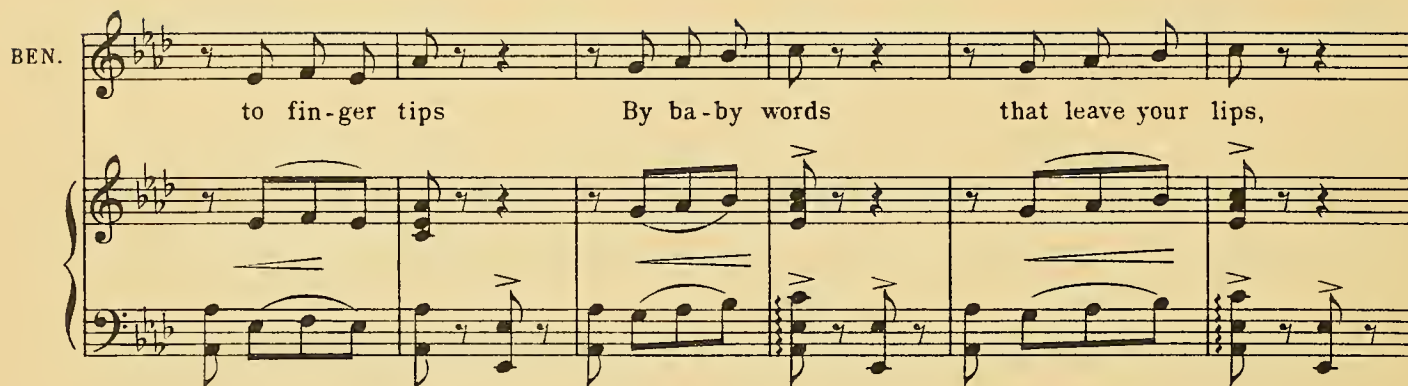
That when you kiss you are a wow! With that im -

BEN.

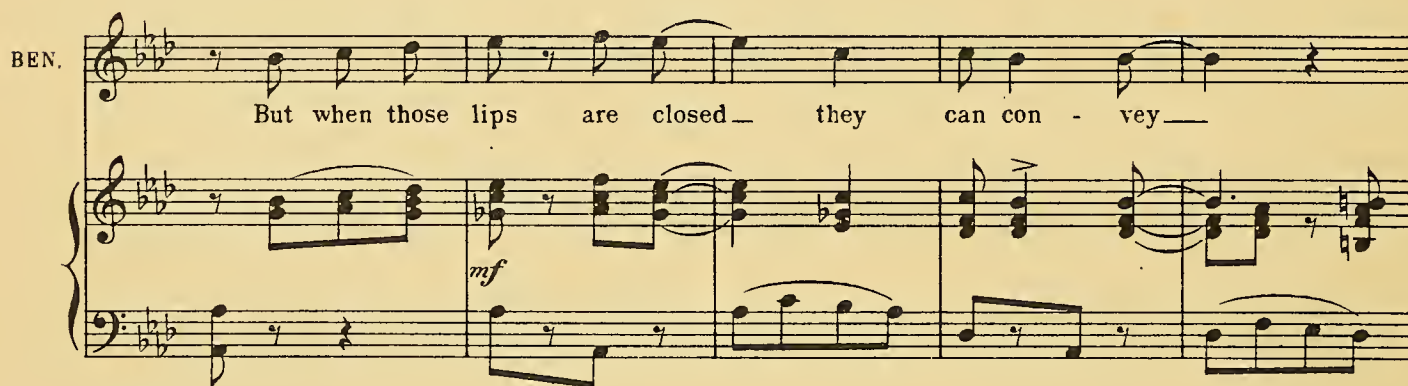
- pro - per frac - tion of vague at - trac - tion That

BEN.

gets the ac - tion, and now! I'm nev - er thrilled

BEN. 


to fin-ger tips By ba-by words that leave your lips,

BEN. 

But when those lips are closed_ they can con - vey_

BEN. 

Things no nice_ girl ought to say_ When they meet mine they make a

BEN. 

hit, And the re - sult is "It."

No 25

DANCE OF TRIUMPH (Azuri)

Allegro.

TENORS (*off Stage*)

Men

The first staff of music is in 4/4 time and begins with a mezzo-forte (*mf*) dynamic marking. The melody starts on a half note G4, followed by quarter notes A4, B4, and C5. The next measure contains a half note D5 with a sharp sign (D#5), followed by quarter notes C5, B4, and A4. The final measure consists of a half note G4, followed by quarter notes F#4 and E4, ending with a half note D4.

MEN

As we are drink-ing, mer-ri - ly drink-ing, who would be think - ing who we are?

BASSES

MEN

Drink to the Caïd, Drink to the Caïd, To the lead-er of the band— Drink on!

Moderato

p Tom - Tom

(AZUR1) General Birabeau I come for pay

Adagio

pp *rall.*

Moderato.
DANCE

Marcato

p *mf*

f

f

f

Adagio.

pp *attacca*

Allegro.






First system of musical notation, featuring a treble and bass staff. The music is in a minor key (one flat). The right hand plays a series of eighth notes with accents, while the left hand plays a steady eighth-note accompaniment. The system concludes with a *molto cresc.* marking.



Second system of musical notation, continuing the piece. The right hand features a melodic line with many accents, and the left hand provides a consistent eighth-note accompaniment.



Third system of musical notation, marked *Allegro vivace.* The right hand continues with accented eighth notes. The left hand features a *cresc.* marking and a more complex accompaniment of eighth notes.



Fourth system of musical notation, showing further development of the melodic and accompanimental themes. The right hand's melody is highly accented, and the left hand's accompaniment remains rhythmic.



Fifth system of musical notation, continuing the fast-paced *Allegro vivace* section. The right hand has a melodic line with many accents, and the left hand has a dense eighth-note accompaniment.



Sixth system of musical notation, marked *Presto.* The right hand features a melodic line with many accents. The left hand has a *ff* (fortissimo) marking and a complex accompaniment. The system ends with a double bar line and a repeat sign.

No. 26.

FINALE — ACT II.

(BIRABEAU) See here, Azuri — now listen — I must know, *etc.*

Moderato.

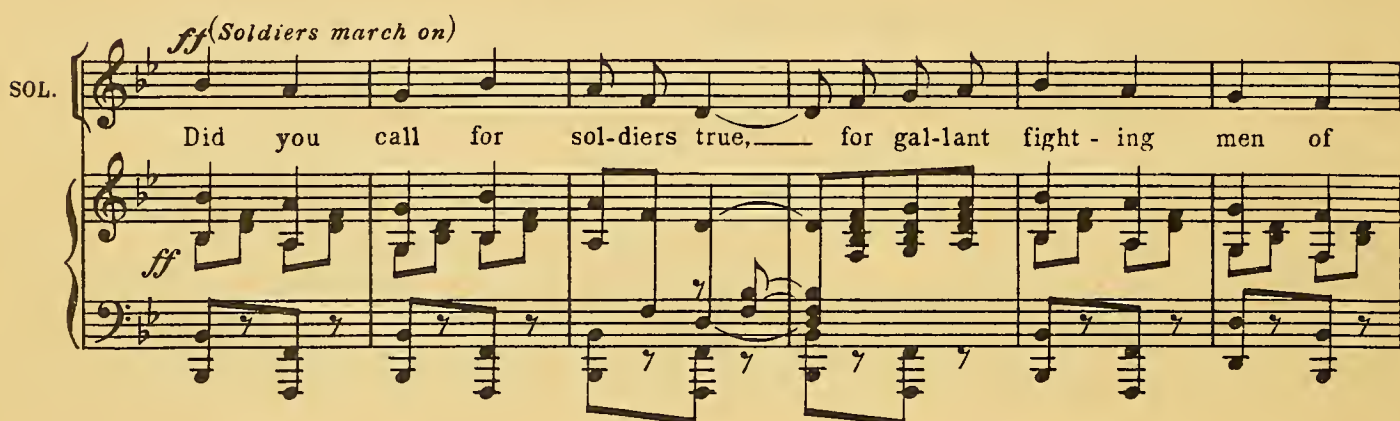
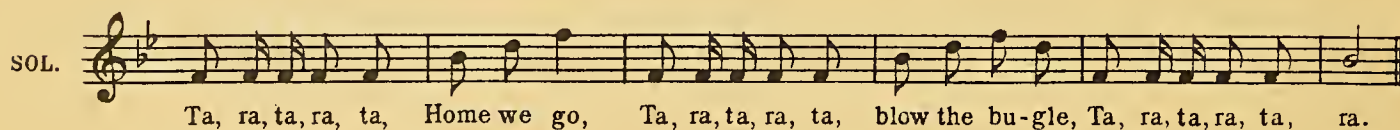
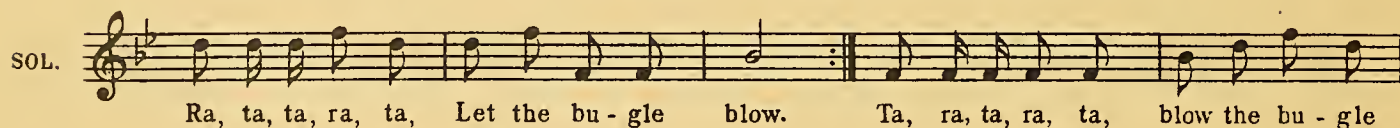
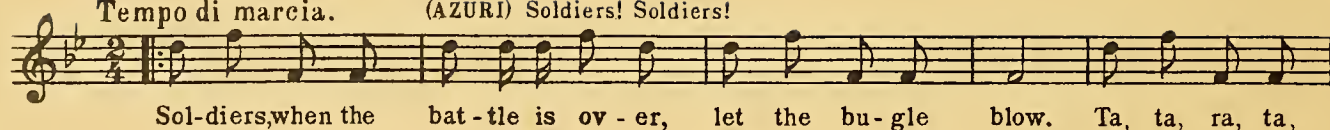
Piano.

pp

The musical score is written for piano in 2/4 time, marked Moderato. It begins with a piano (pp) dynamic. The score consists of six systems of music. The first system shows the piano introduction with a treble staff containing a few notes and a bass staff with a continuous eighth-note pattern. The subsequent systems feature a vocal line in the treble staff and the piano accompaniment in the bass staff. The vocal line includes various musical notations such as slurs, ties, and accidentals (flats and sharps). The piano accompaniment maintains a steady eighth-note pattern throughout. The score concludes with a final system where the vocal line ends with a fermata and a double bar line, and the piano accompaniment continues with a few more notes.

Soldiers sing "March" off stage.

Tempo di marcia. (AZURI) Soldiers! Soldiers!



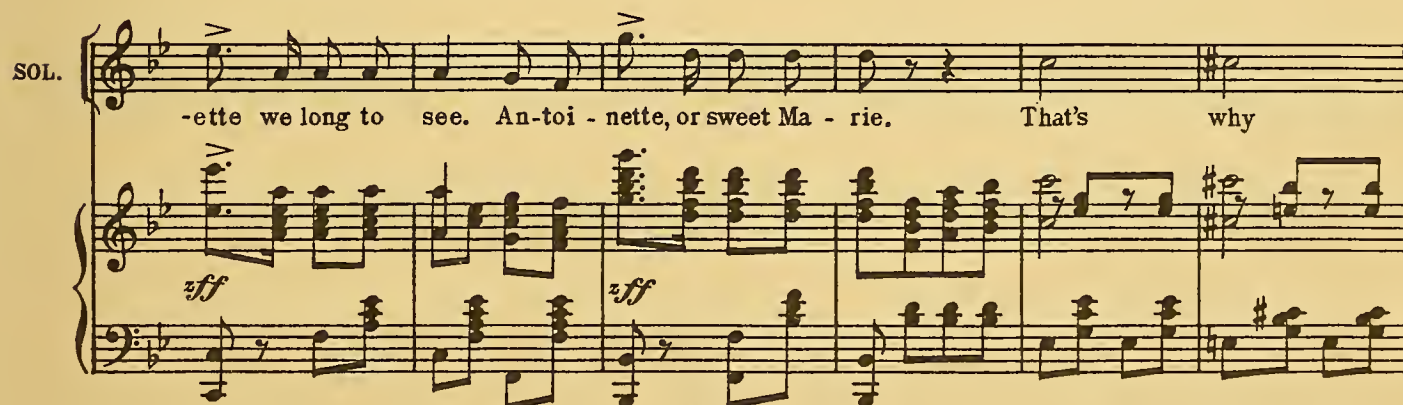
SOL. 

go to rout the foe, for back at home there waits per -

molto cresc.

SOL. 

- chance, a pret-ty charm - ing light o' love, an. am-our-

SOL. 

-ette we long to see. An-toi - nette, or sweet Ma - rie. That's why

ff

SOL. 

we love to fight to love the maids of France.

(BIRABEAU) Tell me—what happened

pp

Musical score for Birabeau's recitative. The music is in B-flat major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment with eighth notes.

Furioso.
(Pierre enters)

f

R.H.

Musical score for Pierre's entrance. The music is in B-flat major, 4/4 time. It begins with a forte (f) dynamic. The right hand (R.H.) has a more active melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment.

Allegretto.

(PIERRE) I'm the man who put an end to the Red Shadow

ppp

Musical score for Pierre's song. The music is in B-flat major, 2/4 time. It starts with a pianissimo (ppp) dynamic. The melody is in the right hand, featuring a mix of eighth and quarter notes, with the left hand providing a simple harmonic accompaniment.

Lo stesso tempo.

Musical score for the same tempo section. The music is in B-flat major, 4/4 time. The right hand features a more active melodic line with slurs and ties, while the left hand plays a steady eighth-note accompaniment.

Tempo di Marcia.

rit.

pp

Musical score for the march section. The music is in B-flat major, 2/4 time. It begins with a ritardando (rit.) and a pianissimo (pp) dynamic. The melody is in the right hand, featuring a mix of eighth and quarter notes, with the left hand providing a simple harmonic accompaniment.

Tempo di Marcia.

(PAUL) Company! into file, left turn, Right wheel. Quick March! (Soldiers march off)

ff

Musical score for Paul's march. The music is in B-flat major, 2/4 time. It starts with a fortissimo (ff) dynamic. The melody is in the right hand, featuring a mix of eighth and quarter notes, with the left hand providing a simple harmonic accompaniment.

*(exit Birabeau)**(Pierre crosses slowly to Margot)*

Vln. Solo

Andante.

8.....

Andante moderato.

A little faster.
(Margot sings)

MAR.

All a-lone to be my own I a-lone to know his ca-res - ses.

MAR.

One to be e - ternally the one my worshipping soul pos - ses - ses.

(Pierre sings)

PRRE

At her call I'd give my all, All my life and all my love en - dur - ing,

PRRE

This would be a magic world to me if she were mine a - lone.

PIANO SELECTIONS

from MUSICAL SHOWS

Adrienne Von Tilzer
 Alaskan, The Glrard
 All Over Town Hein
 Alma, Where Do You Live? Briquet
 Angel Face Herbert
 Andre Charlot's Revue of 1924 Braham
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 Balieff's Chauve-Souris Platzman
 Band Wagon, The Schwartz
 Battling Buttlr Rosemont
 Belle of Mayfair, The Stuart
 Belle of Brittany, The Talbot
 Belle of New York, The Kerker
 Better Times Hubbell
 Be Yourself Gensler-Schwarzwald
 Big Show, The Hubbell
 Bitter Sweet Coward
 Blue Kitten, The Friml
 Broadway To Tokio Sloane
 Captain Jinks Gensler-Jones
 Caroline Kunneke-Goodman
 Century Girl, The Herbert
 Cheer Up Hubbell
 Circus Princess, The Kolman
 Connecticut Yankee Rodgers
 Countess Maritza Kolman
 Cross My Heart Tierney
 Daffy Dill Stothart
 Dancing Girl, The Romberg-Gershwin
 Goodman-Gorney-Mills
 Dearest Enemy Rodgers
 Desert Song, The Romberg
 Devil's Deputy Jakobowski
 Dollar Princess, The Fall
 Dream Girl, The Herbert
 Edmund Burke Olcott
 Explorers, The Lewis-Taylor
 Fifty Million Frenchmen Porter
 Filibuster, The Loraine
 Fine And Dandy Swift
 Five o'Clock Girl, The Kalmar-Ruby
 Flo-Flo Hein
 Florodora Stuart
 Forbidden Land, The Chapin
 For Goodness Sake Daly & Lannin
 Funny Face Gershwin
 Furs and Frills Hein
 Garrick Gaities 1926, The Rodgers
 George White's Scandals 1921 Gershwin
 George White's Scandals 1922 Gershwin
 George White's Scandals 1923 Gershwin
 George White's Scandals 1924 Gershwin
 George White's Scandals 1925 Henderson
 Gingham Girl, The Von Tilzer
 Girl And The Kaiser, The Jarno
 Girl Crazy Gershwin
 Girl Friend, The Rodgers
 Girl In The Spotlight Herbert
 Girl Of My Dreams Hoschna
 Golden Dawn Kolman-Stothart
 Good Boy Stothart-Ruby
 Greenwich Village Follies Hirsch
 Fourth Annual Production 1922
 Greenwich Village Follies Hirsch-Conrad
 Fifth Annual Production 1923
 Half Moon, The Jacobi

Happy Days Hubbell
 Heads Up Rodgers
 Hello Yourself Myers
 Her Regiment Herbert
 Hitchy-Koo 1919 Porter
 Hit The Deck Youmans
 Hip Hip Hooray Hubbell
 Honeymoon Town Gay-Rice
 In Gay New York Kerker
 Isle Of Dreams Olcott
 Jimmie Stothart
 Judy Rosoff
 Judy Forgol Hein
 June Orlob
 June Love Friml
 Just Fancy Charig
 Kiss Burglar, The Hubbell
 Lady, Be Good! Gershwin
 Lady Butterfly Janssen
 Lady Billy Levey
 Lady Fingers Meyer
 Lady In Ermine, The Romberg
 Lala Lucille Gershwin
 Little Miss Bluebeard Goetz-Gershwin
 Little Miss Fix-It Huribut-Smith
 Little Show, The Schwartz
 Lollipop Youmans
 Look Who's Here Hein
 Loule The 14th Romberg
 Love Letter, The Jacobi
 Love Song, The Kunneke
 Madame Pompadour Fall
 Magic Ring, The Levey
 Mam'selle 'Awkins Aarons
 Manhattan Mary Henderson
 Marjolaine Felix
 Marjorie Stothart-Culkin-Romberg
 Mary Hirsch
 Mary Jane McKane Youmans-Stothart
 Midsummer Night's Dream, A. Mendelssohn
 Miracle, The Humperdink
 Miss Springtime Kalman
 Modern Eve, A Gilbert
 Molly Darling Johnstone
 My Golden Girl Herbert
 My Maryland Romberg
 Naughty Riquette Straus
 New Moon, The Romberg
 New Yorkers, The Porter
 Nightingale, The Vecsey
 Nina-Rosa Romberg
 No No Nanette Youmans
 O'Brien Girl, The Hirsch
 Odds And Ends Dudley-Godfrey-Byrnes
 Of Thee I Sing Gershwin
 Oh, Kay! Gershwin
 Oh, My Dear! Hirsch
 Old Limerick Town Olcott
 Once Upon A Time Lyding
 O'Neil Of Derry Olcott
 One Kiss Yvain
 Opera Ball, The Heuberger
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 Peasant Girl Friml
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 Poor Little Ritz Girl Romberg
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 Present Arms! Rodgers
 Princess Caprice Fall
 Princess Flavia Romberg
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 Red Robe, The Gilbert
 Rosalie Romberg-Gershwin
 Rose Of The Alhambra, The Hosmer
 Rose-Marie Friml-Stothart
 Runnin' Wild Mack-Johnson
 School Girl, The Stuart
 See-Saw Hirsch
 Shameen Dhu Olcott
 Simple Simon Rodgers
 Social Whirl, The Kerker
 Society Circus Kleln
 Somebody's Sweetheart Bafunno
 Song Of The Flame Stothart-Gershwin
 Spring Is Here Rodgers
 Springtime Of Youth Kollo-Romberg
 Strike Up The Band Gershwin
 Street Singer, The Kempner-Timberg-Myers
 Student Prince Romberg
 Sweetheart Shop, The Felix
 Sweetheart Time Donaldson-Meyer
 Sweet Little Devil Gershwin
 Telephone Girl, The Kerker
 Terence Olcott
 Tell Me More Gershwin
 Three Musketeers, The Friml
 Three Rameos, The Hubbell
 Three's a Crowd Schwartz
 Tickle Me Stothart
 Tip-Toes Gershwin
 Tourists, The Kerker
 Trip To Washington, A Jerome
 Twinkle Twinkle Archer
 Two Little Girls In Blue Lannin-Youmans
 Wang Morse
 When Dreams Come True Hein
 White Lillacs Hajos
 Wildflower, The Youmans-Stothart
 Woman Haters, The Eysler
 Yankee Princess, The Kalman
 Yes, Yes, Yvette Caesar-Charig
 Yours Truly Hubbell
 Ziegfeld Follies 1914 Stamper-Hubbell
 Ziegfeld Follies 1917 Hubbell-Stamper
 Ziegfeld Follies 1918 Hirsch-Stamper
 Ziegfeld Follies 1919 Stamper
 Ziegfeld Follies 1920 Buck-Stamper
 Ziegfeld Follies 1921
 Herbert-Friml-Stamper
 Ziegfeld Follies 1922
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ENCHANTRESS (W).....Herbert
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GOING UP (W).....Hirsch
GRAND MOGUL (W).....Luders
HALF MOON (H).....Jacobi
HER LITTLE HIGHNESS (R) DeKoven
HER REGIMENT (H).....Herbert
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IN THE BARRACKS (R).....Bowers
KATY DID (W).....Hoschna
KISS WALTZ (H).....Ziehrer
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MAN FROM NOW (W).....Klein
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PRINCESS BEGGAR (W).....Robyn
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ROLICKING GIRL (W).....Francis
ROSE-MARIE (H).....Friml
ROYAL VAGABOND (W).....Goetzl
ROSE OF ALGERIA (W).....Herbert
ROSE OF ALHAMBRA (H).....Hosmer
SOCIAL WHIRL (H).....Kerker
SOUL KISS (W).....Levi

Gershwin

STUDENT PRICE (H).....Romberg
TAKE IT FROM ME (W).....Anderson
TATTOOED MAN (W).....Herbert
THREE TWINS (W).....Hoschna
TOP O' THE WORLD (W).....Caldwell
TOURISTS (H).....Kerker
VELVET LADY (W).....Herbert
VIENNESE NIGHTS (H).....Romberg
WEDDING TRIP (R).....DeKoven
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